Saturday Review

NOVEMBER 13, 1954 / 20¢

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A TOSCANINI-FIDELITY "FIDELIO"
By Irving Kolodin

THEY'RE SELLING YOUR UNCONSCIOUS
By Lydia Strong

FALL GUIDE TO CHILDREN'S BOOKS

Maria Callas, making the new recording of "Norma." (See OPERA SECTION)

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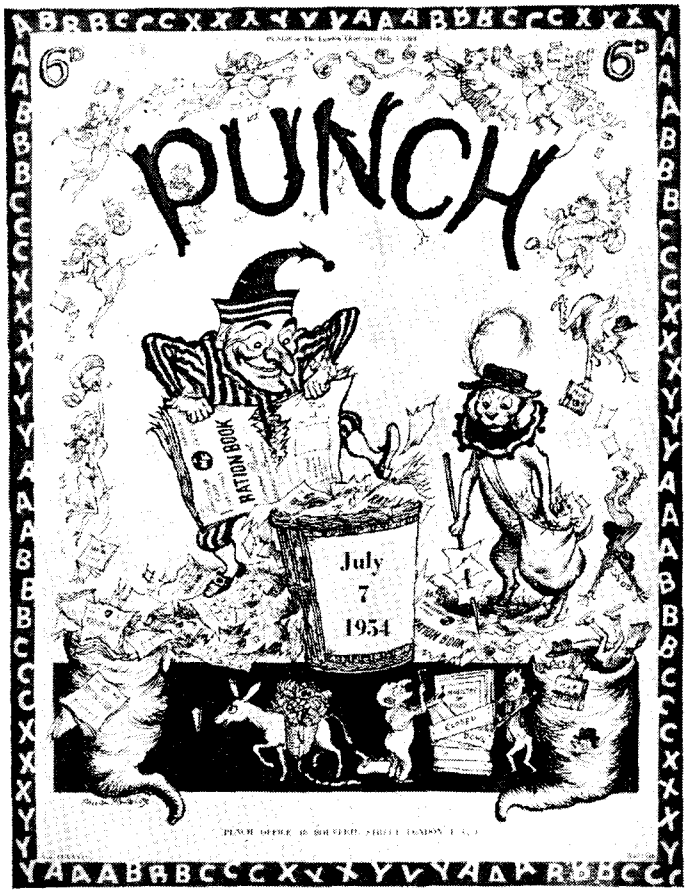

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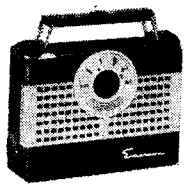

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SR's Library Poll

AMONG the most curious personalities of the Civil War are those generals on both sides who sported old-fashioned religion next to ruthless and cunning insights into modern warfare. Prince of these human paradoxes was Lee's pious lieutenant, Thomas Jonathan Jackson, one of the greatest cavalrymen of all time, killed by his own men at Chancellorsville. A new biography, "They Called Him Stonewall," is #20 on *SR*'s list.

TITLE AND AUTHOR

1. **I'll Cry Tomorrow**
   by Lillian Roth, Mike Connolly, and Gerold Frank (G)*
2. **A Child of the Century**
   by Ben Hecht (G)
3. **Not As a Stranger**
   by Morton Thompson (F)**
4. **Mary Anne**
   by Daphne du Maurier (F)
5. **Love Is Eternal**
   by Irving Stone (F)
6. **The Power of Positive Thinking**
   by Norman Vincent Peale (G)
7. **The Dollmaker**
   by Harriette Arnow (F)
8. **Katherine**
   by Anya Seton (F)
9. **The Roosevelt Family of Sagamore Hill**
   by Hermann Hagedorn (G)
10. **Never Victorious, Never Defeated**
    by Taylor Caldwell (F)
11. **TNT—The Power Within You**
    by Claude Bristol (G)
12. **Cell 2455, Death Row**
    by Caryl Chessman (G)
13. **A Fable**
    by William Faulkner (F)
14. **But We Were Born Free**
    by Elmer Davis (G)
15. **The Mind Alive**
    by Harry and Bonaro Overstreet (G)
16. **Gone With the Wind**
    by Margaret Mitchell (F)
17. **Applied Imagination**
    by Alex F. Osborn (G)
18. **Sweet Thursday**
    by John Steinbeck (F)
19. **The Fall of a Titan**
    by Igor Gouzenko (F)
20. **They Called Him Stonewall**
    by Burke Davis (G)

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* (G)—General
** (F)—Fiction

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Literary Sampler

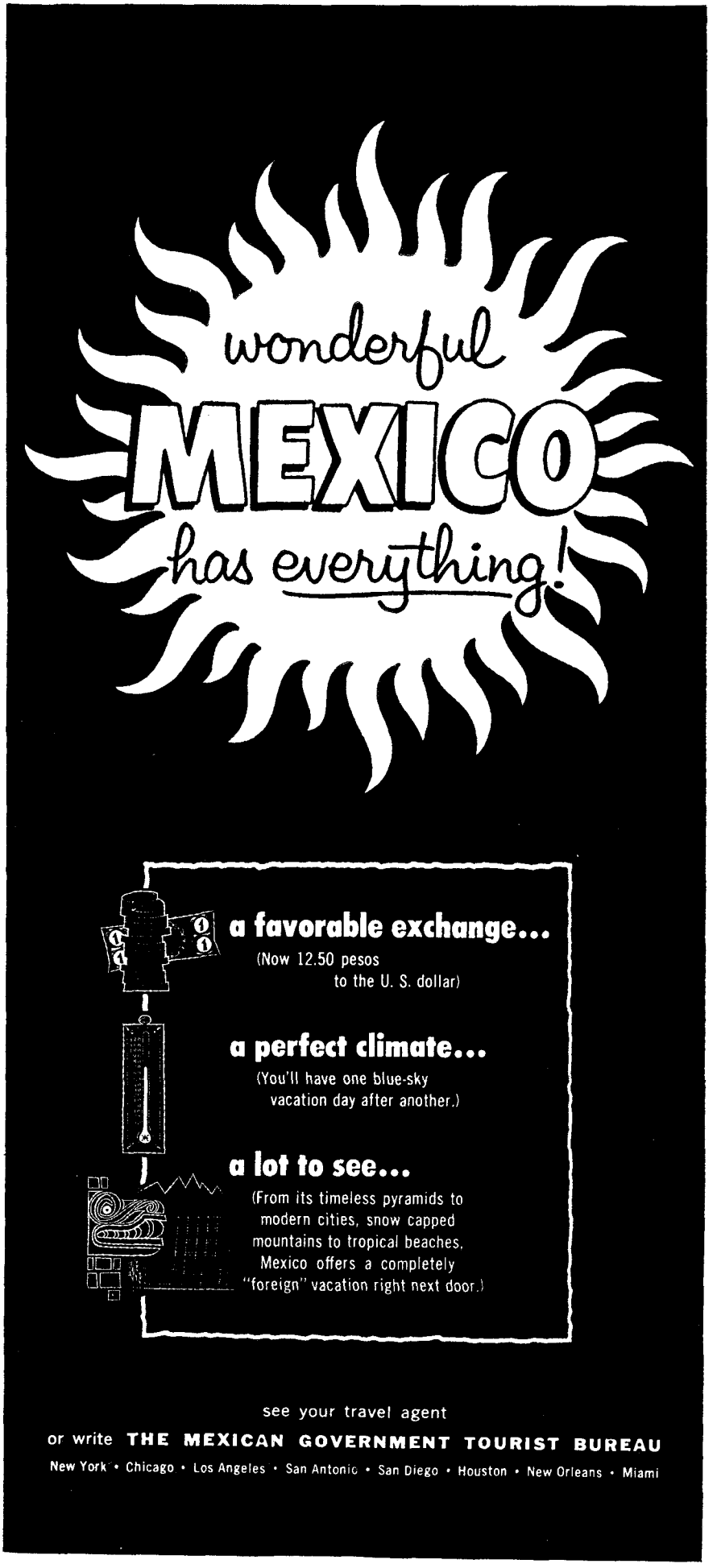
• • Men often have good ideas about housework chiefly because they don't like it much. The engineers sometimes say that they are careful to observe the laziest person in the plant. He is the one who thinks up short-cuts.—*From "Management in the Home," by Lillian M. Gilbreth, Orpha Mae Thomas, and Eleanor Clymer (Dodd, Mead).*

• • Do not declare too passionately how much Americans love their landscape until you have looked at a bill passed with little fanfare by Parliament five years ago which makes it an illegal act to put up an advertising sign or billboard anywhere in the open countryside of Britain. You are going to know a generation of Britains who will soon look on billboard advertising outside towns as a routine obscenity, like spitting in church.—*From "A Commencement address," by Alistair Cooke (Alfred A. Knopf).*

• • Too many people seeking to develop ideas waste time and energy on things they needn't do themselves at all. To drive a car you don't have to make every last bolt and nut yourself. To occupy a beautiful home it isn't necessary to saw every board or hammer every nail. . . .—*From "How to Make Money from Your Ideas," by Ray Josephs (Doubleday).*

• • Now, I have been posing for many years as the inventor of slapstick motion-picture comedy and it is about time I confessed the truth. It was those Frenchmen who invented slapstick and I imitated them. I never went as *far* as they did, because give a Frenchman a chance to be funny and he will go the limit—you know what I mean . . . I stole my first idea from the [brothers] Pathe.—*"From "King of Comedy," by Mack Sennett (Doubleday).*

• • Calvin Coolidge went turkey hunting with a South Carolina guide. He was hidden away under thick cover. The guide said to him, "When I nudge you, shoot." The guide called the turkey up to about twenty yards. He nudged. The President shook his head. He tried again when the gobbler stopped about six yards away. This time the President let him have both barrels. The turkey disappeared. It was a massacre. But there was no turkey left. Mr. Coolidge practically took no chances on anything.—*From "The Tumult and the Shouting," by Grantland Rice (Doubleday).*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The Saturday Review

NOVEMBER 13, 1954

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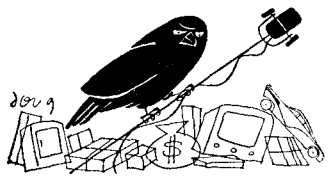
TRADE Winds

IT WAS AN UNHAPPY moment for other participants in our TV show, "What's My Line?" when Steve Allen, reeling under the pressure of his own nightly two-hour show and rehearsals for "spectaculars" in which he has become involved, had to withdraw from the panel. But when Fred Allen turned up one Sunday evening in Steve's place I experienced a genuine thrill.

Fred Allen always has been a great favorite in our house—a comedian with rare wit and even rarer good taste. Working with him on a show is my idea of a fine time! It is apparent, however, that Fred's humor, while still abundant, has become tinged with bitterness and disillusionment. Television, giveaway shows (which he calls "the buzzards of radio"), vice presidents of advertising agencies, and the grind of a one-hour radio show every week for eight

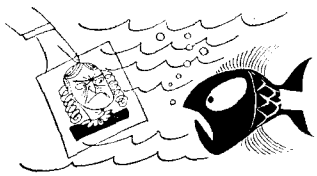


solid years have left an indelible mark on him.

THIS IMPRESSION is borne out by Fred Allen's new book, pointedly entitled "Treadmill to Oblivion" (Little, Brown). In it he observes that show business is a place where more chorus girls are kept than promises. "All a comedian has to show for his years of work and aggravation," he concludes sadly, "is the echo of forgotten laughter."

I think Fred is overstating his case. I, for one, will never forget the hilarious characters who populated Allen's Alley, nor such occasional ten-strikes as the "Mr. and Mrs." routine he did with Talullah Bankhead. Allen wrote a great deal of his material himself, with the assistance of such experts as Arnold Auerbach (responsible for "Call Me Mister" and other Broadway revues) and Herman Wouk, subsequent author of a little number called "The Caine Mutiny."

ALLEN'S INSPIRED creations included the only armless sculptor in the world (he put the chisel in his mouth and his wife hit him on the back of the head with a mallet); Professor Gulpo, who swallowed umbrellas (he was putting something away for a rainy day); and an uncle who brought his goldfish to the aquarium every year for a two-week romp. One day, however, Uncle fell into the tank himself, and they couldn't tell him from



the other fish. Finally, they threw a picture of Allen's aunt into the water —and when one of the fish recognized it and tried to escape from the tank they grabbed him. For twenty years, claims Fred, his mother in Boston kept a light burning in the window for him. When he came home she gave him a royal welcome and a gas bill for $729.

Referring to the famous Fred Allen-Jack Benny "feud," Fred makes it clear that this was strictly for laughs. "I don't think," he notes, "that Jack Benny has an enemy in the world. He is the best-liked actor in show business. He is the only comedian I know who dies laughing at all the other comedians. He is my favorite comedian and I hope to be his friend until he is forty. That will be forever."

I'd like to echo Fred Allen's sentiments about Jack Benny. Danny Kaye and George Burns need only enter a room to make him start slapping his sides. He is as generous with his time as he is with his enthusiasm. And that tightwad character he plays on stage couldn't be farther from his real self. The proximity of Jack Benny and his wife, Mary, is one reason why the Cerf family loves to vacation at La Quinta, in the California desert, every winter.

CRITICS TOSSED THEIR hats in the air and gave out with justified huzzas for Hamilton Basso's "The View from Pompey's Head" (Doubleday). Not one of them, however, cared to go out on a limb and identify the real-life models Basso had in mind while he was delineating the great American novelist and his wife. They all knew the facts, ma'am. Basso's rich, Marquandian book, a trifle overpacked perhaps, is a highlight of the fall season, and along with Faulkner's "A Fable" gives best-seller lists the mark of distinction so conspicuously

NOTES *from* CALIFORNIA

▶ To people of this generation there are two words that hold a world of meaning—the Wilhelmstrasse and the Kremlin. The Kremlin still stands; the Wilhelmstrasse is a mass of ruins. What it once represented may be found in the records available by the total defeat of Nazi Germany. Those of the Foreign Office reveal the careers and activities of German diplomats to a degree seldom encountered in the study of the diplomatic service of a modern great power.

▶ Because of these documents Paul Seabury in **The Wilhelmstrasse** ($3.00) is able to analyze the behavior of the traditional, conservative German foreign service in the politically violent Nazi period with a candor and documentation not usually possible in a work of this kind. He shows the reactions of the bureaucracy to a totalitarian regime, and the techniques used by that regime to control its inherited civil service. He also deals with a wider problem: the behavior and moral responsibility of the bureaucratic technician in modern society—a problem not unique to Germany.

▶ In **The Moscow Kremlin** ($10.00) Arthur Voyce reminds us that the Kremlin is more than a symbol of a modern political system. It is a symbol of the history and cultural life of an ancient country. This book is the first in English to give a full-length description of the history, physical setting, architecture, and art treasures of the Kremlin buildings. The author has based his text on personal observations before the revolution and on past and present Russian sources. The 136 illustrations include plans, sections, elevations, and interiors of buildings within the Kremlin area; as well as photographs of the great number of art objects in the Kremlin museums and churches. Most of these art treasures are entirely unknown to the West.

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THE 20TH CENTURY

By REINHARD H. LUTHIN
Introduction by Allan Nevins

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lacking heretofore. The publishing house described in "Pompey's Head," incidentally, is a clever blend of Doubledays and Scribner's. . . . Erskine Caldwell's new novel, "Love and Money" (Duell, Sloan, & Pearce), has a book-trade background, too, but if ever there was a publisher or an agent who talked like Mr. Caldwell's characters they certainly never crossed my path.

THE HANDSOMEST and most rewarding gift book of the season to date is "Profile of America," edited by Emily Davie (Crowell)—a perfect gift for teenagers—not to mention their parents! . . . Runner-up: "The Second Treasury of American Homes" (Hawthorn). Beautiful pictures—particularly the ones taken in Nantucket.... I lean over backwards when it comes to touting books from my own Random House in this column, but I must tell you that, in my opinion, Mac Hyman's "No Time for Sergeants" is the most hilarious novel I've encountered in a long, long time. Anybody who's served a hitch in the armed forces should be particularly enthralled. . . . And don't go thinking that Elsa Maxwell's "R.S.V.P." (Little, Brown) is too high and mighty for you. By her own admission the greatest golddigger since Lorelei Lee, Elsa, whom heartless Clip Amory accuses of the seventy-year-itch, drops names and old gags with equal abandon, and drools over parties more boring in the telling than the unending flashes about the love life of those nice but overpublicized kids Debbie Reynolds and Eddie Fisher. But when Elsa takes down her hair and really dishes she provides a full measure of entertainment. Maybe she's just been hanging around with the wrong crowd!

"RED" SMITH, in "Views of Sport" (Knopf), suggests some new collective nouns to add to already familiar ones like a "pack" of wolves, a "pride" of lions, a "shoal" of fish, and a "bevy" of beauties. Mr. Smith's additions, all calculated to help poor, struggling sports reporters, include: a "yammer" of radio announcers, a "gangle" of basketball players, a "grouse" of baseball players, a "doze" of racetrack stewards, a "quiescence" of prizefighters, and a "prevarication" of golfers.

THE BOOK-OF-THE-MONTH CLUB'S new promotion, "Music Appreciation Records," is piling up subscriptions faster than its original book plan ever did in its palmiest days. Sixty-five thousand members in a matter of weeks spell bonanza in any language. The club's common stock, listed on New York's big board, and selling today

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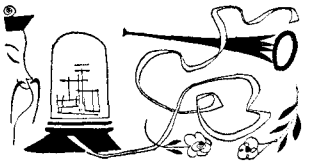
on a high-yield basis, is coming in for some sharp reappraisal by Wall Street experts.

The new records feature the very best music, played by world-famous orchestras, on one side, and a lucid and comprehensive analysis of the various themes, and their interplay and development, on the other. The analysis is written and narrated by conductor Thomas Scherman, who, in a few minutes, made me understand more about Beethoven's Fifth Symphony than I learned in a month in a course at Columbia. For further details of the plan, write to the BOMC at 345 Hudson Street, New York.

REVERTING TO THE subject of Wall Street experts, they are, of course, the geniuses who can explain to you at four P.M. exactly why the stocks they touted before the opening declined ten points instead. Wall Street is the one place where an expert need never be right at all. I know one of the most self-assured of the lot who's been consistently wrong for four straight years. "A crash is coming," he's been croaking steadily,



while blue chips have doubled and redoubled in value. "What makes him still qualify as an expert?" I asked one misled customer. "If he weren't so expert," was the rueful explanation, "he'd have been shot in the pants by somebody who took his advice fully three years ago!"

BERNARD BARUCH WAS asked a short time ago for an opinion on the stock market. He refused to single out any one stock, but did vouchsafe two rules he's observed scrupulously himself: 1. Never pay any attention to what a president of a company ever tells you about his own stock. 2. When the market's gyrations on the up side hit the front page of *The New York Times*, sell! . . . Broker Washington Dodge remembers a Japanese trader who picked the very bottom of the market in 1932, and advised his customers to go in and buy (how right he was!) in a message unique among documents of its kind: "Here is good omen: the elevator which seemed impatiently has now hit bottom and will quickly express without its hat and coat. All traders must not miss boat, now that castor oil season is over, and beautiful flowers and bugles will be blowing heartbreak for damfool amateur bearish."

—BENNETT CERF.

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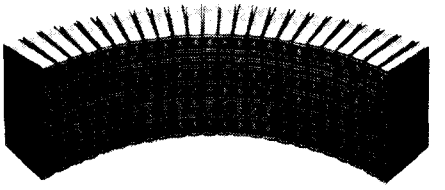

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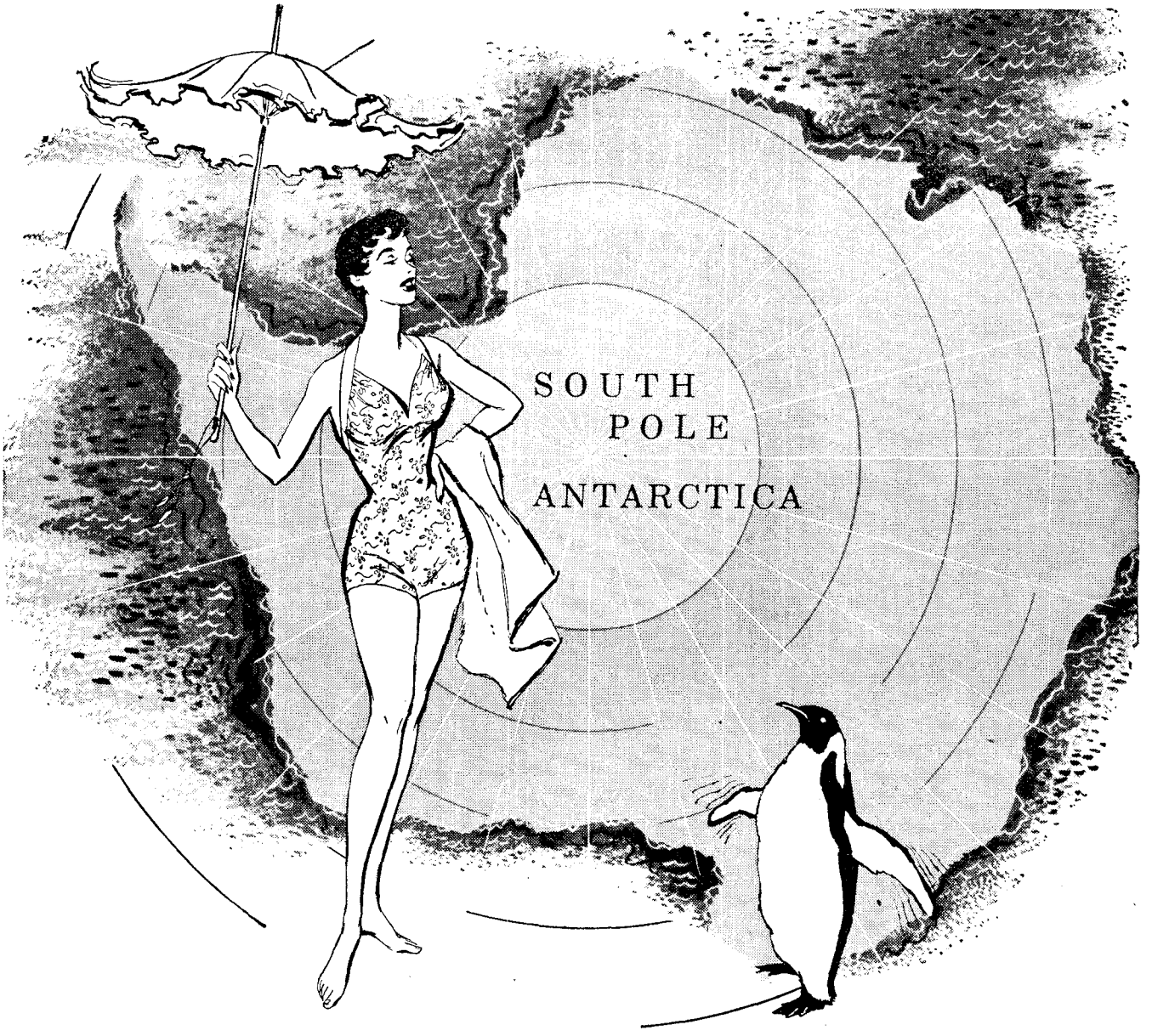

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The Saturday Review

NOVEMBER 13, 1954

THEY'RE SELLING YOUR UNCONSCIOUS

By LYDIA STRONG

Perhaps you don't know why your breakfast food crunches, and why you are encouraged to drink beer with your coat off, but chances are that a Motivational Researcher has probed your unconscious mind and informed the manufacturer that cereal must have crunch, and beer the common touch. In this article Lydia Strong describes the barrels of psychology in every modern package.

REMEMBER the old chestnut about the store that advertised: "We stand behind every bed we sell?"

The advertiser is not just standing behind the bed today; he's wired it for sound. Your dreams, your desires, and the rumblings of your subconscious, formerly sacred to you and your analyst, have been charted by advertising psychologists, eager to learn how you buy and why you buy, and therefore how they can sell you many, many more products.

Why do you smoke cigarettes, and is your favorite brand male or female? How do you really feel toward your breakfast cereal? What kinds of occasion make you think of beer? What does your new car tell about your personality?

Don't try to answer these questions. The true answers, say the motivational researchers, lie buried deep in your subconscious mind. And the psychologists mining that area certainly have struck pay dirt. Motivational research is the hottest trend on Madison Avenue. The fatter the advertising budget, the greater the probability that Freud helped write the copy. Firms pay huge fees to psychological consultants for what *Business Week* has called bluntly "an effort to pry off the top of the consumer's head" and to "find out what makes him tick."

Social Research, Inc., an M.R. agency in Chicago, made a study of attitudes toward cigarette smoking for *Chicago Tribune* advertisers. Psychiatric techniques were used to break through the "impersonal and objective attitudes" of the men and women tested. They were shown pictures of people smoking and asked to make up stories about them. They played the parts of total strangers and talked as they thought these people would talk about situations involving cigarettes. Such tests are standard psychiatric procedure for pinpointing the emotional problems of individuals; here they were used, perhaps for the first time, to solve the merchandising problems of cigarette manufacturers.

One finding was that, although in blindfold tests most smokers could not tell brands apart, they nonetheless felt definite preferences based on unconsciously determined brand reputations. Cigarettes were felt to be masculine or feminine, strong or mild,

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ordinary or "classy." Camels and Luckies were considered masculine and "for ordinary people," while Chesterfields were both masculine and feminine and not tied to any special class. King-size and cork-tip cigarettes were considered most feminine and "classy."

Smokers seemed to want to strike a balance between the strongest cigarette (felt as evil) and the mildest (considered too prissy). Therefore few smokers would admit their brand was the strongest.

The seemingly casual gesture of lighting up was found to cover a tough struggle. Most smokers considered their habit morally and physically wrong; filthy and dangerous. Yet they felt compelled to smoke to prove their strength, sophistication, and sociability, to gain poise, to relieve tension, and experience pleasure. Hence the psychologists recommended that cigarette advertising should combine a promise of pleasure with a note of reassurance. Pall Mall's "Let your throat enjoy smooth smoking" and Camels' "Agree with more people than any other cigarette" seem to follow this advice.

Characteristics of smokers and nonsmokers will be probed in a psychological project announced by the Tobacco Industry Research Council. Perhaps the industry hopes to prove that many of its customers are neurotic individuals subject to psychosomatic strains. This could mean they are more likely than non-smoking types to develop cancer, even if they never light a cigarette.

ATTEMPTS to probe the consumer are not new. Since 1903, when Walter Dill Scott wrote his historic treatise on "The Psychology of Advertising," a thriving industry has grown up in this field. But most of the research was confined to nose-counting surveys which showed, for example, that 79 per cent of native-born white housewives in six-room houses in East Cupcake, Illinois, wanted washing machines for Christmas, while 68.7 per cent of their sisters in Split Level, Oregon, preferred home harmonica lessons. These statistics were produced by asking the ladies what they wanted, a technique definitely old hat, though still used. Motivational research, based on the Freudian concept that action is determined by the subconscious, attempts to learn not what the consumer says he wants but what he really wants, and why he wants it.

The difference is shown in a story told by Dr. W. G. Eliasberg, a psychiatrist with industrial clients. A nail-polish manufacturer wanted to bring out red nail polish, then unknown. He had a market researcher do a "nose count" survey on the acceptability of such a product. The result was an overwhelming "No!" Red nails were rejected with disgust, called "degrading" by almost every woman polled. But the manufacturer trusted his hunch and brought out the product, with results that are highly visible today. Had he consulted a psychoanalyst, says Eliasberg, he would have learned that the very strength of the women's protest proved the strength of their desire.

Motivational research investigates conscious, preconscious, and unconscious feelings. Conscious material is readily available. The preconscious is half-forgotten, but can be recalled. But unconscious motivations are concealed from the conscious mind because they seem undignified, sinful, silly, or otherwise unacceptable.

Dr. Ernest Dichter, Viennese-born psychologist who has pioneered in this field, conducted an investigation for MandM candy. The company had assumed that their coated chocolate candies were bought mainly for their flavor. Dichter conducted a series of interviews in which he persuaded his subjects to relive and to report, step by step, occasions when they had eaten candy. He learned that, for many, candy was associated with doing a job they didn't want to do, using the sweet as a stimulus and a reward. MandM switched slogans in two test areas from "smooth, rich, creamy coated chocolate—everybody likes 'em" to "Make that tough job easier—you deserve MandM Candy." Sales ratios doubled in these areas.

In a subsistence economy hidden buying motives might not matter. A family with money only for bread and beans must by and large stick to bread and beans. But in the United States millions have more than satisfied survival needs. We have extra money with which to indulge our fancies, and depth psychology plays a large part in the battle for these "discretionary dollars."

Auto styling illustrates the change. Henry Ford's Tin Lizzie that got you there and brought you back sold well as long as other automobiles remained out of reach. But now that most families can own a car Fords must be as conspicuous and attractive as others if they are to sell.

Autos no longer represent just a means of transportation, a study by Social Research showed. They constitute definite symbols of social status, and each car has its own reputation. The purchaser buys the best car he can afford which expresses his approach to living.

Buyers of Ford, Mercury, Olds, or

(*Continued on page 60*)

Your Literary I. Q.

Conducted by John T. Winterich

COLOR CONFUSION

One need not be an art critic to know that the colors mentioned in the following book-titles are wrong. Fannie Gross of Asheville, North Carolina, asks you to recolor and match with authors. Allowing five points for either a correct title or a perfect match, under sixty is in the red, under seventy should make you a little blue, and over eighty is the pink of perfection. Answers on page 61.

1.	"Green Stallion"	( ) Conrad Aiken
2.	"Indigo Lamb and Lavendar Falcon"	( ) Michael Arlen
3.	"The Crimson Decade"	( ) Amelia Edith Barr
4.	"Where the Puce Begins"	( ) Thomas Beer
5.	"The Maroon Land"	( ) Storm Jameson
6.	"The Brown Sister"	( ) Chodorov and Fields
7.	"Ming Cerise"	( ) F. Marion Crawford
8.	"Pink Narcissus"	( ) Sir Arthur Conan Doyle
9.	"A Study in Brown"	( ) Rumer Godden
10.	"Crome Red"	( ) Thomas Hardy
11.	"Purple Voyage"	( ) W. H. Hudson
12.	"Portrait of a Man with White Hair"	( ) Aldous Huxley
13.	"The Vermilion Hat"	( ) Lawrence Schoonover
14.	"Yellow Is the Eastern Shore"	( ) Robinson Jeffers
15.	"The Ultramarine Man"	( ) John P. Marquand
16.	"The Quick Gray Fox"	( ) Christopher Morley
17.	"The Bow of Magenta Ribbon"	( ) Don Tracy
18.	"A Pair of Black Eyes"	( ) Hugh Walpole
19.	"The Beige Gate"	( ) Rebecca West
20.	"The Girl in Blue Tights"	( ) Lin Yutang

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ESSAYS

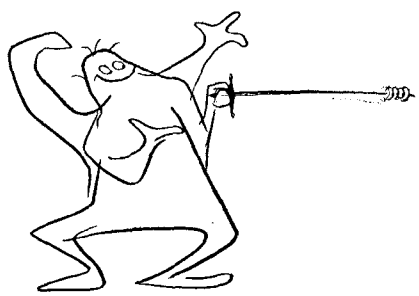
Exploding Our Illusions

***"The Spoor of Spooks and Other Nonsense," by Bergen Evans** (Alfred A. Knopf. 295 pp. $4.50), continues, in light-hearted fashion, the deflation of widely held myths that its author began in "The Natural History of Nonsense." Below it is reviewed by Martin Gardner, author of "In the Name of Science," an expose of current pseudo-science.*

By Martin Gardner

SCIENTIFIC and scholarly nonsense, always good for lurid copy in the *American Weekly*, has in recent years won footholds in surprisingly respectable quarters. In view of this trend it is refreshing to find a leading publisher resisting the temptation to make a fast buck with another book on flying saucers, and publishing Bergen Evans's second hilarious blast at human gullibility. Like his earlier work, "The Natural History of Nonsense," Mr. Evans tackles his topics with impudent gusto. Followers of Dr. J. B. Rhine will not be amused by the chapter heading "Psi-ing in the Carolines," but then no believer in Psi phenomena would be amused or impressed by any unfavorable treatment of the subject, so what does it matter? Like Bertrand Russell, whose "Outline of Intellectual Rubbish" is a classic of similar genre, Evans delights in the sly quip and the flippant footnote. One of his footnotes is simply "Hmm!"

The book is not, however, primarily a book on pseudo-science, but a witty compendium of mistaken beliefs, scientific and otherwise. Professor Evans's range is wide—the overestimated piety of the Middle Ages, the exaggerated villainy of the Renaissance; historical myths like the story of William Tell or the Dutch boy who put his finger in the dike; great sayings of famous people that were not said at all or said by someone else ("Go west young man," "Let 'em eat cake," "I disapprove of what you say, etc."); the myth of Fascist efficiency—Evans was in Italy in 1930 and the trains did not run on time; Theresa Neumann and other women who claim to live without adequate food or drink; the alleged ability of such pundits as Clifton Fadiman and Robert Hutchins to read entire pages at a glance. Scores of popular misconceptions about sex, love, marriage, child rearing, longevity, crime, dope addiction, and the nation's laws are examined in the cold light of available evidence.



-From the book jacket.

One amusing chapter, though somewhat out of place in the context of the book, concerns the average American's "autointoxication" or love affair with his car. "It is his romance, upholstered and on springs. It is his magic carpet, complete with radio and heater. It is his solace: he may be henpecked at home and browbeaten at work, but in the sweet intervals of coming and going he is a god at whose slightest bidding a hundred horses spring forward. He has achieved divinity with a down payment." Evans thinks that the "symbiosis" of the American and his car is a social phenomenon to be ranked with the tulip mania or the dancing mania.

It is difficult to imagine how any reader could fail to find exploded in these pages at least a dozen of his own cherished beliefs. All my life, for example, I have carefully avoided turning the hands of watches backward under the mistaken notion that it might damage the works. I did not know that clothes moths have no objection whatever to the smell of cedar, that gumdrops are superior to cheese as bait for mousetraps, that Churchill's phrase "blood, sweat, and tears" was first used by John Donne and later by Byron, or that the story of the Black Hole of Calcutta rests on the flimsiest of historical evidence.

There are a few spots where one might quibble about a point of view or have doubts about the soundness of a statistic, but on the whole there is a feeling that the author has researched his material carefully. The book is a mine of off-trail but worthwhile information, a delight to read, and a welcome antidote to the sensational but wildly inaccurate articles that boost the circulation of so many popular magazines.

THE AUTHOR: Bergen Evans, a crisp, witty, debunking Rhodes scholar who has accumulated admirable careers as a professor of English, writer, lecturer, and TV quizmaster, though not necessarily in that order, is a gentleman who abhors the pointless destruction of time. He demonstrated that the other day in Northfield, Illinois, where he, his wife, and their two young sons live.

"The basic biographical facts and dates you can get from 'Who's Who'," he replied when he was pestered with when-where-were-you-born-type questions. "Who's Who" had Evans down in sixteen splendid lines: "b. Franklin, O., Sept. 19, 1904." "Who's Who," however, is always around, but Evans is not, so pure Evansese will be quoted from here on in: "I don't know quite where my iconoclasm got its roots—possibly in the fact that my father and brother were both big guys, terribly athletic and physically self-reliant, definitely the do-it-yourself type, while I was a lie-by-the-fire, ten-thumbed mollycoddle. My only revenge was to hunt out some chinks in the armor of their assurance when they were arming for battle and drop a few chiggers in. Then, by extension, to all the dogmatic and assured." He then commented on his TV career—"I'm afraid it has simply been a piece of good luck"; on his current project—"I am now in my second year of leave of absence from Northwestern University, employed in finishing a dictionary of contemporary usage in collaboration with my sister"; and on his future project—"a book, about half finished, tentatively entitled 'The Moral Vertebrates,' an examination of the attempt to support teleology from folk zoology."

At this point he paused for a paragraph, adding: "Well, I'm over the hill, now. I celebrated my fiftieth birthday two weeks ago and got my first bifocals last week. But I know now that my Augean task will hold out to the end—the sacred cows will supply more than I can ever shovel away."

—BERNARD KALB.

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The Saxon Walgers

"Oddly Enough," by Paul Jennings *(Macmillan. 175 pp. $3), is a collection of bright pieces, terribly British. Here they are reviewed by H. Allen Smith, an American humorist whose most recent contributions are "The World of H. Allen Smith" and "The Rebel Yell."*

By H. Allen Smith

IT may be that some day we'll get a united federation of all mankind living in permanent peace. If we do, a year and a half later somebody will bring up the question of British humor vs. American humor and the munitions makers will quickly go back to work. It could mean war.

In "Oddly Enough" we have a book of forty-seven short essays most of which have appeared in the influential London Sunday *Observer*. And we have in Paul Jennings a man described as "the most refreshing humorist to come along in years."

His prose is as English as apple trifle. To an American having only a limited acquaintance with English ways and English locutions much of it would read like a technical paper. Here is the opening paragraph of one piece:

"It is curiously difficult to feel self-assured when ringing up a railway. To begin with, there is the feeling that one is not so clever as one's friends who have Bradshaws on their well-kept bookshelves, through which they could flip confidently and find the right answer even if they wanted to go, on a Sunday, to Parkgate and Rawmarsh (Yorks), calling at Yarmouth on the way; whereas one cannot, oneself, even read the main-line timetables posted up at stations. On these bleak white sheets, as uncompromising as the Finance Act, there are always three dots, instead of a time, at the place one wants to go to; and some trains appear to leave places before they arrive there."

The average American reader, finishing that paragraph, might very well sigh and reach for "The Benchley Roundup." Yet he could be making a mistake in casting Mr. Jennings aside without giving him a full hearing. There is some extremely good stuff in him. He has almost as much fun with the German language as Mark Twain did. One of his better pieces concerns his efforts, with a friend, to play a game called Halma when the only directions they have are printed in German.

He writes of the timid man's sensations on a department store escalator. At the conclusion of the DOWN trip he observes: "Subconsciously we are relieved that mechanical arms do not come down and screw stoppers on our heads, or scrub us, or wrap labels round us, as in some Donald Duck fantasy." And he has a profound interest in strange verbs. He sees a sign on a building, "Coventry Swaging Company," and off he goes into a mad consideration of swagers and swaging, finally concluding that the word is a corruption of "assuaging or propitiating" and carrying on from there: "Inside this factory will be found no humming machines but a host of men and boys, seen dimly through a green smoke, going through balletic motions, endlessly raising their arms in formal gestures to an obscure Saxon god . . ."

Or he considers the newspaper item about vandalism in North London which ends, ". . . last night, police saw fifty to seventy youths walging in Caledonian Road." Observes Mr. Jennings:

"Well may the police have been alarmed at the dreadful sight. They could deal with shouted insults, with stone-throwing, with rioting even. But this—this horrible blind, corporate movement, half-way between bulging and waltzing—there is no precedent for walging. We imagine the Commissioner scanning the reports as they come into the station. He gets up from his chair and stares out over the roofs. 'Fifty to seventy,' he murmurs. 'It's come at last'."

Stephen Potter has found an enthusiastic audience in the United States and it could be that Paul Jennings will do as well. Yet some American readers will be baffled, just as some English readers are baffled by the works of . . . well, the works of the party whose name appears at the head of this review. One can never be sure of oneself in these matters.

—Dorman'd's.

John O'Hara—"hell of a funny man."

O'Hara's Vaudeville

"Sweet and Sour," by John O'Hara *(Random House. 182 pp. $3), is a collection of short essays on books and things.*

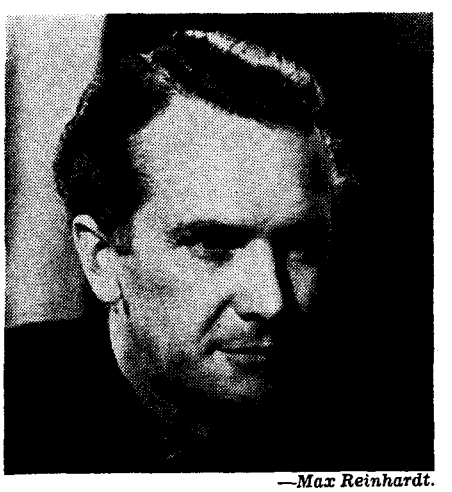
By Lee Rogow

STARTING about a year ago come next Christmas, John O'Hara, having gone to ground in the neighborhood of Princeton, New Jersey, began conducting what he swears (or affirms) is a book column for the *Trenton Times-Advertiser*. Mr. O'Hara is not one of your egghead, main-currents-in-American-literature book columnists. A book to O'Hara is approximately what the telephone directory was to Thomas E. Dewey in that famous election photograph, that is, it serves to raise him up and get him started. What comes after that first boost is a literary vaudeville of the most personal and engaging variety.

O'Hara's arrangement with the management provided that he was entitled to say whatever came into his head, and the traffic in this particular intersection is terrific. How the thoughts come rattling in! The result, at times, is a rhetorical frenzy that is Perelmanesque:

> Some enterprising youth might do a term paper on what happens to authors after they get honored all over the place. I have my misgivings. (Miss Givings, take a letter.)

As compared with the "Appointment with O'Hara" pieces that have been running in *Collier's*, these are wilder, funnier, shrewder, considerably more entertaining. It's the same fellow, though. You can tell by the way he lights up like a pin ball



—Max Reinhardt.

Paul Jennings—"English as apple trifle."

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machine whenever he mentions girls.

If I may do a bit of main-currents thinking about O'Hara, these are some of his main currents:

He has a tremendous sense of his own generation, that hardy group which attempted to dissolve, destroy, or dismantle themselves in the Twenties, and who find themselves, somewhat to their surprise, surviving in the Fifties. Like many others of this kidney, he has forsworn the stimulation of Scotch, if not of Scott. He guards the period like a proud literary executor. He is meticulously correct, for example, about such items as the Stutz Bearcat, and he wishes that Hemingway would stop being so friendly with so many columnists.

He is critical, but respectful, of Society and societies in their various manifestations, Racquet Club, honorary degrees, Elizabethan Club, National Institute of Arts and Letters, etc. He knows what is wrong with all of them, but he is available. It is a sort of thumb-to-nose-against-the-glass attitude.

He has a remarkable ear and eye for what he himself called Expense Account Society, those well-barbered gentlemen and their well-upholstered ladies who greet each other by kissing the air in the vestibule at 21 West 52nd St.

He is a hell of a funny man, who is not averse to stirring in his mixture a pun he's been saving for a decade. Example: "England was largely, but not entirely, populated by . . . navvies in cap and scarf, by turf accountants in gray toppers, by callipygian barmaids (they arrived by callipygian)."

A great deal of this is, of course, already apparent in his fiction, but O'Hara's stories are written with a doctor's discipline. In "Sweet and Sour" he skips, tumbles, skylarks, rambles, carries on as if there were never an editor in the world. It's talk in type, and good talk indeed.

Robert Shaplen—"completely objective."

AMERICANA

Passion in the Pulpit

***"Free Love and Heavenly Sinners," by Robert Shaplen** (Alfred A. Knopf. 273 pp. $3.95), is a retelling, based largely on original sources, of one of the nineteenth century's greatest scandals,* l'affaire *Beecher-Tilton. Below it is reviewed by Herbert Asbury, author of "The Gangs of New York," and other books.*

By Herbert Asbury

THE Reverend Henry Ward Beecher, son of Lyman Beecher and brother of Harriet Beecher Stowe, was the foremost preacher of his time and, at $20,000 a year, the highest-paid. He was a redoubtable warrior for the Lord. From the pulpit of Plymouth Church in Brooklyn, from the lecture platform, and in the columns of the religious journals, Beecher roared and thundered against sin and the practitioners thereof. He was a great orator and a great showman, and he was never more convincing than when he denounced the "abominable lusts" of men who kept mistresses or violated their marriage vows. By popular acclaim, he was "a great and holy man." He was also a pious hypocrite who seduced the wives of his best friends and most loyal supporters, specifically the two men to whom he owed the most—Theodore Tilton, well-known editor, author and lecturer; and Henry C. Bowen, publisher of a religious magazine, *The Independent,* and a daily newspaper, *The Brooklyn Union.* Bowen had been instrumental in bringing Beecher to Brooklyn from Indianapolis in 1847, and Tilton had helped him get started on a literary and lecturing career which augmented his income by some $15,000 a year.

Beecher had a pet name for his adulteries, a name which only a preacher could have invented; he called them "nest-hiding." Mrs. Tilton, when she confessed to her husband that she had been intimate with Beecher, insisted that she had not been unfaithful because of "vulgar thoughts," but had been prompted to surrender by "pure affection and a high religious love." She said that Beecher had assured her that if a full expression of their "divine and valid love" had been a sin, God would not have permitted it. These and similar unctuous attempts at justification gave point to George Meredith's observation, "Guilty or not guilty, there is a sickly snuffiness about the religious fry that makes the tale of their fornications absolutely repulsive to read."

On her deathbed in 1863 Mrs. Bowen, mother of ten children, confessed that she had committed adultery with Beecher; it was later suspected that her death had been hastened by the shock of finding that another woman had supplanted her in the preacher's affections. Bowen gradually forced Beecher to withdraw as a contributor to *The Independent,* and thereafter there was a coolness between them, but otherwise he did nothing for almost a decade, and the knowledge of the Beecher-Bowen affair did not become public. Eight years later, on July 3, 1870, Mrs. Tilton, who had four children, told her husband that she, too, had succumbed to the "abominable lusts" of the great preacher. Had she been satisfied with confessing to Tilton the affair probably would have been hushed up, but she confided her misdeeds to several friends, among them Susan B. Anthony. Moreover, she made the mistake of telling her mother, a notable gossip; it was she who tattled.

WITHIN a few months details of the Beecher-Tilton amour were known to every one in New York and Brooklyn, but there had been no official action. Tilton called upon Beecher and denounced him, and Beecher called upon Mrs. Tilton, who, he said, told him that she had confessed "under coercion." The story was finally broken by Mrs. Victoria Woodhull, a remarkably forthright advocate of women's rights, whose views were so far advanced that she was generally regarded as being in favor of "free love." Mrs. Woodhull published in her magazine, *Woodhull and Claflin's Weekly,* an article in which she told of the affair, denounced Beecher, and demanded that he "preach what he practised." Thereupon the Beecher-Tilton affair erupted into the most sensational church scandal in American history.

Beecher, of course, denied everything, and so, at first, did Mrs. Tilton. Later she admitted that she had had adulterous relations with the preacher, then she denied it again; for more than five years she seesawed back and forth, admitting and denying. Beecher was twice tried by a church council,

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and triumphantly acquitted. Tilton was read out of Plymouth Church and so, later, were Bowen and others who had opposed Beecher. Finally, in 1874, Tilton brought suit against Beecher for $100,000, and the case was brought to trial in 1875. The trial went on for six months, and was one of the great spectacles of the century. Thirty reporters covered it for the Associated Press; tickets to the trial were bought up by scalpers and sold at high prices; hundreds of witnesses were called. Beecher testified day after day; Mr. Shaplen, in his book "Free Love and Heavenly Sinners," notes that the record shows almost 800 instances in which he resorted to evasion or forgetfulness. The jury considered the case for eight days, finally reporting to the court that a verdict was impossible. Beecher's friends regarded this as a complete vindication, and the great preacher immediately went on an extensive lecture tour; as Mr. Shaplen puts it, this "new aura of sin now made him a greater attraction than ever."

Mr. Shaplen's fine book is a careful, meticulous account of the whole unsavory mess; he has worked almost exclusively from original sources and has done a remarkably fine job of assembling the facts and the evidence. Although his attitude is completely objective, to my mind his book proves that Beecher was, as the *New York Sun* said, "an adulterer, a perjurer, and a fraud."

Lincoln in 500,000 Words

"Abraham Lincoln: The Prairie Years and the War Years," by Carl Sandburg *(Harcourt, Brace. 762 pp. $7.50), is a reworking, into one large volume, of the essence of the poet-biographer's six-volume work on the Civil War President. T. Harry Williams, who reviews it here, is the author of "Lincoln and His Generals," and other studies of the Civil War era.*

By T. Harry Williams

IN 1926 Carl Sandburg published his two-volume biography of Lincoln before the Presidency, "Abraham Lincoln: The Prairie Years." In 1939 came the poet-biographer's four-volume sequel, "Abraham Lincoln: The War Years." The six volumes constituted the world's longest life of Lincoln. It has been estimated that the "War Years" contained 1,300,000 words and was longer than all Lincoln's published writings or the complete works of Shakespeare. Now Sandburg has distilled the essence of the six volumes into one. As an example of how he has cut down his wordage, one chapter in the "War Years," "The Man in the White House," that contained 126 pages, a small book in itself, has here been summarized to twenty pages. With all the cutting, the resulting volume is a pretty bulky product, running, by this reviewer's estimate, to over half a million words.

Sandburg's six volumes were, with a few exceptions, widely acclaimed. In describing them, critics used such phrases as "incomparable," "greatest historical biography of our generation," and "a noble monument of American literature." The books were also widely bought and, at least in part, widely read. By the magic of the poet's prose thousands of Americans were introduced to Lincoln and his times. The only adverse criticisms came from professional historians, the men whom H. L. Mencken called "the professors of Lincolnology." They objected to Sandburg's scorn of footnotes, to his sometimes uncritical acceptance of sources, and to other practices which violated the canons of the historical guild. Viewing their reviews, Mencken was moved to exclaim, "To hell with the professors of Lincolnology!"

On many counts the tributes to Sandburg's achievement were deserved. From long years of research he was soaked in the lore of his subject. With the artistry of his literary style he could make that subject come alive for his readers. His sketches of Sumner, Seward, Stevens, and others were vivid vignettes and models of historical portraiture. Few pages in historical literature can approach the moving quality of his chapter describing Lincoln's funeral. Furthermore, Sandburg attempted to do more than tell the story of Lincoln's life. He tried —and partially succeeded—to depict the American nation of Lincoln's time, to give the outlines of a whole civilization. In the words of one admirer, the six volumes were a gigantic piece of reporting.

THERE were counts on the debit side, too. Some of the criticisms of Mencken's professors were justified. In the "Prairie Years" Sandburg sometimes substituted his imagination for evidence and imputed to Lincoln motives and thoughts which he created. This fault he corrected in the "War Years." Both books were too crowded;

—*Contemporary engraving.*

Beecher dispensing wisdom—"unsavory mess."

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people and events that had little relation to Lincoln were given too much space. There was too much quoting of sources, some of which were unreliable and some of which were not worth reproducing—a catalogue of quotes one critic complained. Because Sandburg did not employ footnotes, it was difficult to identify or check many of his sources. There was little probing for causes or assaying of movements. And some of the detail was inaccurate.

In justice to Sandburg, it should be noted that some of his criticized techniques were deliberate on his part and can be defended. On the issue of length, it can be argued that his massive stage—a nation—and his massive cast—a people—required a massive presentation. As to the lack of analysis, Sandburg believes that neatly wrapped up explanations of complex periods can be misleading. In his words, the historian of the Civil War needs "a gift for showing chaos . . . and a weave of paradox leading to the future."

WHILE the present volume is primarily a boiled-down version of the previous six, it is more. The years since Sandburg's biography appeared have witnessed the publication of many important works dealing with Lincoln and his times; Sandburg refers to the last thirty years as ones of "fiercely intensive" research. He has examined these books and utilized their findings, not so much in the direction of incorporating new material as in modifying and balancing his earlier judgments. As example, the Ann Rutledge legend, which he accepted in the "Prairie Years," is treated here with perception and restraint. He has corrected most, although not all, of the factual errors in the six volumes. He has eliminated the pointless anecdotes and the peripheral material that slowed the pace of the antecedent work.

The result is, in my opinion, a biography that as a whole is superior to the longer life. This one volume has a form which the six lacked. It is a tighter and a tidier book. It retains the superb qualities of the original work without the faults of the latter.

Historical research sometimes moves in a mysterious way its wonders to perform. For long periods no work will appear on a particular individual or episode. Then suddenly and with no apparent reason there will be a rush of books on the subject. In the last thirty years no satisfactory one-volume life of Lincoln was published. In 1952 came Benjamin P. Thomas's biography. Now we have Mr. Sandburg's. They are both good books, and it is good to have both of them.

Covering the Union Front

Louis M. Starr—"original, arresting."

"Bohemian Brigade," by Louis M. Starr *(Alfred A. Knopf. 367 pp. $5), tells how the newspapers covered the American Civil War. William Harlan Hale, who reviews it here, is the author of "Horace Greeley: Voice of the People."*

By William Harlan Hale

ONE would have thought that almost everything that could be said about what the Civil War was like or was not like had already been said; but here comes Louis M. Starr, a newspaperman and thoroughly informed war-buff, with fresh information on the subject of how the conflict in the field was reported to hungry readers in the North, and of this material he has made an original and arresting book.

With great engines of public opinion such as Horace Greeley's *Tribune*, Bennett's *New York Herald*, and Henry Raymond's rising *New York Times* clamoring for every scrap of battle news, and with mass-circulation revenues and the new telegraph providing the funds and the facilities for getting it fast, the Civil War was the first in history to be given sustained and detailed first-hand coverage. But the labor of getting this news was not what it is in our own day. The war correspondent, when the Union armies took to the field, was not a VIP to be accorded high-level briefings, press camps, Army vehicles, rations, sergeant attendants, and Army liquor, but a camp-follower on the level with sutlers, an "unauthorized hanger-on," a "damned newspaper mongrel," as General Sherman called him, left to shift for himself at best by a command which looked on his tribe as drunken tramps—which some of them were—and at the worst arrested, drummed out of camp, and banished if something he had written seemed to compromise the commanding general.

Imagine a World War II without a luxurious Hotel Scribe in Paris reserved entirely for American correspondents, and without a hundred jeeps set aside for them; without a SHAEF Public Relations Division headed by a brigadier general surrounded by platoons of field-grade officers offering mimeographed handouts and wire circuits; without even a daily war communique from General MacArthur's headquarters. Imagine General Bradley, say, court-martialing a correspondent on charges of espionage because of a presumed "leak" in the copy he had filed (which is what General Sherman did); or General "Howlin' Mad" Smith jailing a *Tribune* man for criticizing his battle tactics (as General "Fighting Joe" Hooker did after Chancellorsville); or Secretary of War Stimson issuing peremptory orders forbidding any reporter to accompany the armies (as Secretary Stanton did). You then have a picture of what it was like to cover the Civil War. The war, as the Prussian observer Count Zeppelin said, may have constituted "a military revolution," but the revolution in its press relationships had to be won by its reporters, unaided except by brashness, stratagem, and judiciously-placed whiskey on teetotaling "Uncle Horace's" expense account.

THIS revolution was accompanied and aided by another in the newspaper world itself—a point Starr underscores. The low estate of the reporter of 1861 had been the result, largely, of the low calibre of reporting before then, when opinionated bombast and rhetoric often substituted for presentation of fact and left outsiders thinking that a reporter was a mere hack writing to the order of his editor's politics—an assumption made explosive in a political war. Horace Greeley himself, whose greatness had

(*Continued on page 59*)

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MOUNTAINEERING

High Adventure

"The Age of Mountaineering," by James Ramsey Ullman *(J. B. Lippincott. 352 pp. $6), is a compendium of accounts of the conquest of the principal mountains of the world and of useful data about the science of mountaineering. William O. Douglas, associate justice of the Supreme Court, who reviews it here, is himself a mountaineer of note.*

By William O. Douglas

JAMES RAMSEY ULLMAN is the foremost American authority on mountaineering, best known perhaps for his mountaineering novel, "The White Tower." His new book, "The Age of Mountaineering," is a beautiful narrative of the conquests of mountains that is as exciting as fiction. It includes the Alps, the Caucasus, the Atlas, the Andes, the Himalayas, the Rockies, the Sierra, and the Cascades. It also covers three famous peaks in central Africa, McKinley in Alaska, and one peak in the Pamirs of Russia. The main emphasis of the book is on the major historic climbs in the Alps, Andes, and Himalayas and in Africa and Alaska. This book, covering some of the same ground as Ullman's earlier volume, "High Conquest," is the best compendium of mountaineering available in the English language.

The author begins with recorded history and brings the account down through the successful British conquest of Everest and the American unsuccessful assault on K-2—both in 1953. (The 1954 conquest of K-2 by Desio and his Italian team is not included, for the book was on the presses by that time.) The book has much in it that relates to the art and science of climbing rocks, glaciers, and snow fields. But those aspects are incidental. The meat of the book is a description of famous climbs, many that were successful, many that ended in disaster and defeat.

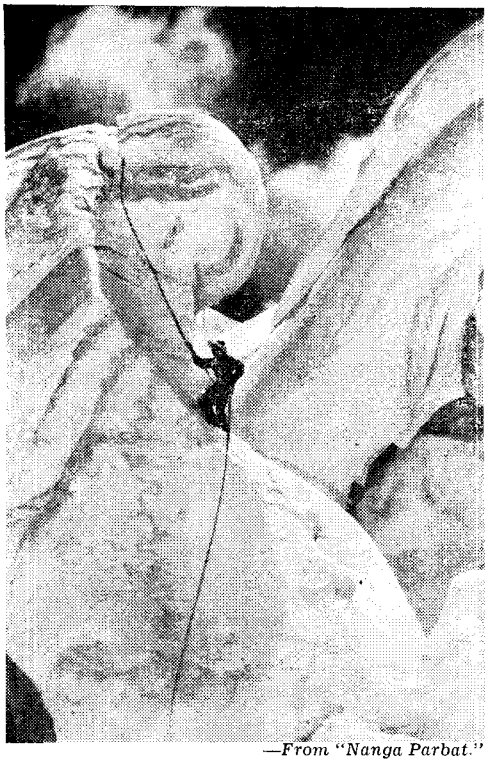
Mountaineering has had as much of a frontier as engineering, science, law, and industrial management. During most of recorded history mountains have been associated with fears and superstitions. The first significant mountain conquest came in 1786, when Mt. Blanc was climbed. Mountaineering then became a new form of adventure. It evolved into an art and a science in the middle of the last century, largely under the leadership of the British. As knowledge of high altitudes increased, new equipment was designed. Information concerning weather, snow conditions, and avalanches accumulated. The use of the back and shoulders in climbing was developed. The literature on mountaineering became rich and diversified. Every expedition enriched the public knowledge. Climbing a major peak became a project almost as vast and complicated as the preparation for retaking an island in the Pacific during World War II.

Today, there is no nation that can lay first claim to mastery of the science and the art of mountaineering. Many nations share the honors. The British are of course preeminent. But so are the Germans, the French, the Italians, the Swiss, and the Americans. Each has added to the sum of knowledge on the subject. The British, of course, wrote glorious history on Everest. But so did the Germans on Nanga Parbat, the French on Annapurna, the Italians on K-2. To date the Swiss and the Americans have been denied victory along the highest range of the world. They have had victory within reach, only to lose it by the happenstance of weather. Yet their defeats added to the total of knowledge that helped assure the successes of those who followed.

EACH of the accounts in this volume is dramatically told. Each is a novel in miniature, filled with tenseness. dark tragedy, exaltation.

There are six appendices that cover Women in Mountaineering. The Himalayan Career of the great Tenzing, A Note on Volcanos, data on One Hundred Famous Mountains, a Glossary of Mountaineering Terms, and a Reading List of mountain literature. There are, in addition, twenty-four superb black-and-white pictures of the most famous peaks and famous expeditions, and six maps as well.

The writing is in an easy flowing style. Ullman puts the grandeur, the severity, the terror of mountains into beautiful English. There is the roar of avalanches in his sentences—and also the majesty and severity of the high peaks on a calm day.



—From "Nanga Parbat."

A climber in the Rakhiot Glacier region uses a fixed rope to help himself over a difficult, but beautiful, serac.

—From "Our Everest Adventure."

Home-made goggles were made of tape and celluloid and worn by Khumbu women who helped expedition which climbed Everest.

—From "The Age of Mountaineering."

This man strains to reach the tip of a treacherous rock pinnacle in the Swiss Alps during a particularly arduous climb.

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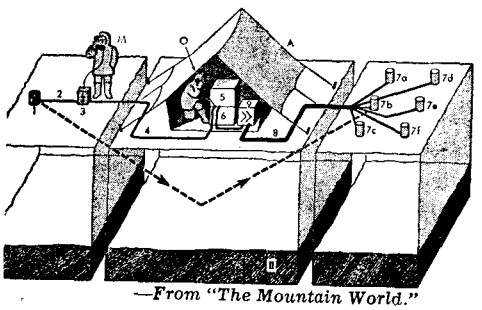
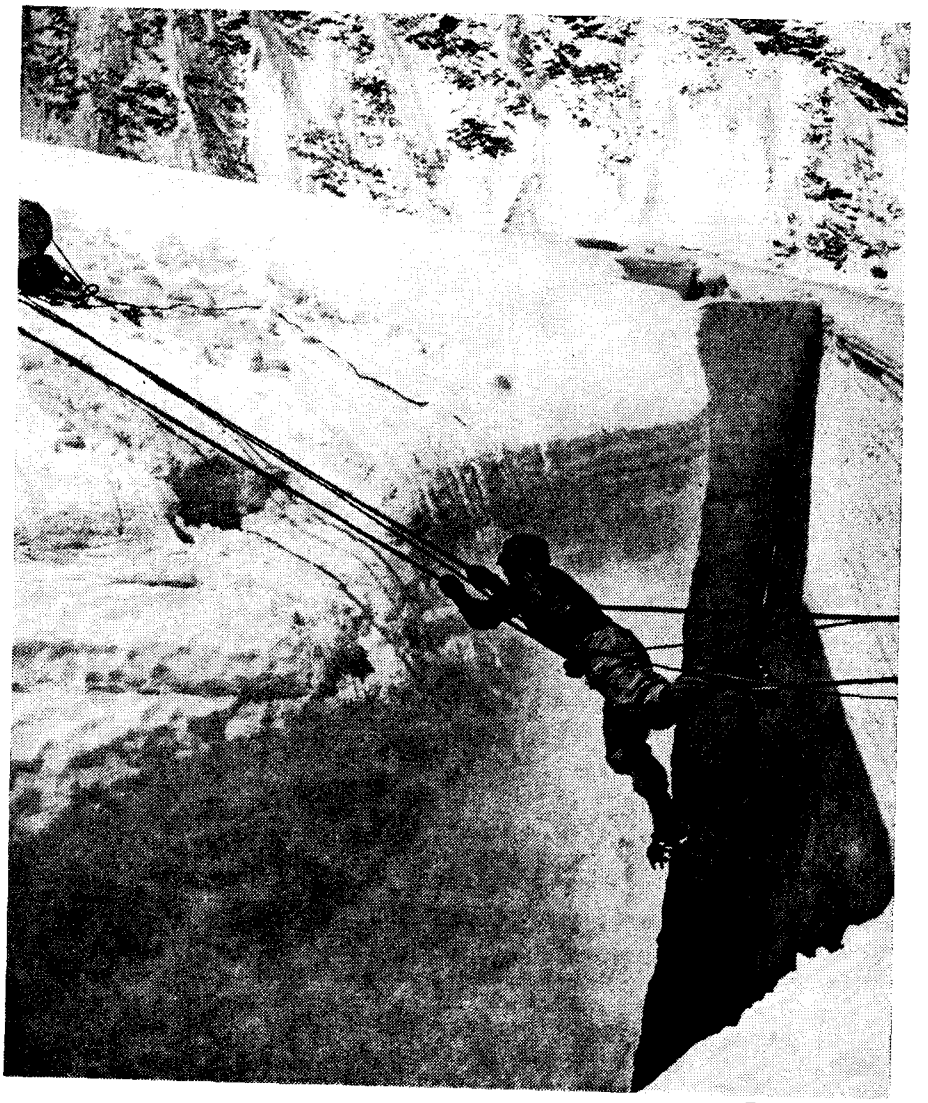
—From "Our Everest Adventure."

Two six-foot sections of ladder enable this man to crawl across a ravine. At right a trolley-like line is used for same purpose.



—From "The Mountain World."

This set-up is a good one for seismologists when they want to produce explosions in order to measure the thickness of a glacier.



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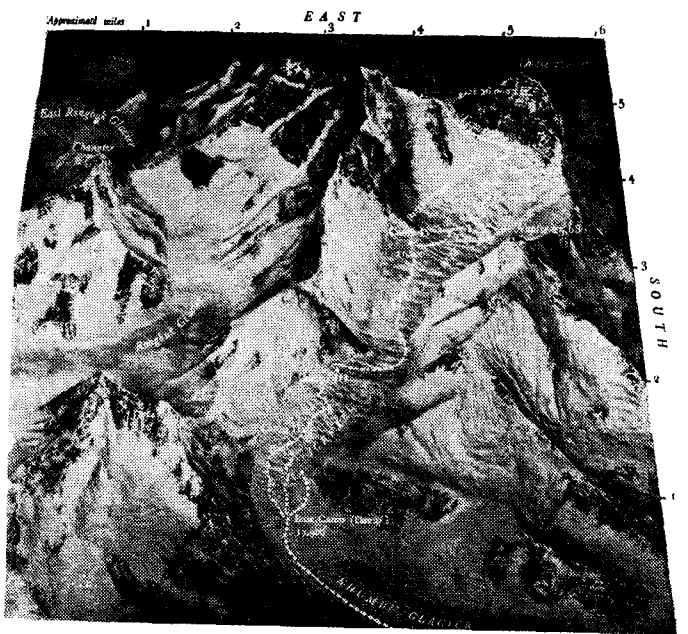

—From "Our Everest Adventure."

Route of successful Everest climbers shows how they skirted Bergschrund, which was most direct but steepest route, and went by Lhotse Face instead.

THE enthusiastic climbers shown on these pages have long since returned to normal sea levels. This fact, however, has not deterred the publishing fraternity, who not long ago watched two popular mountaineering books, "Annapurna" and "The Conquest of Everest," scale the peaks of the best-seller lists. Now the publishers have come out with a landslide of mountaineering stuff and these pictures were taken from five of the best of their offerings. Of these, two are about Everest: Sir John Hunt's **"Our Everest Adventure"** (Dutton, $3.75) and an anonymous compilation called **"Everest: The Swiss Expedition in Photographs"** (Dutton, $7.50). The other three are: James Ramsey Ullman's **"The Age of Mountaineering,"** reviewed on the opposite page; another picture collection called **"The Mountain World,"** edited by Marcel Kurz (Harper, $6); and Karl M. Herrligkoffer's history of the attempts to scale a killer of a mountain in the Himalayas called **"Nanga Parbat"** (Knopf, $5). Most of these books contain the story of at least one successful expedition. But recently another sort of mountain-climbing book has begun to appear. One of these, entitled **"Alone to Everest"** (Coward, McCann, $3.75), is the highly personalized account of its author, Earl Denman, a rugged individualist who started out alone with only $700 worth of equipment and did *not* reach the summit and who nevertheless is happy to get into this publishing act.

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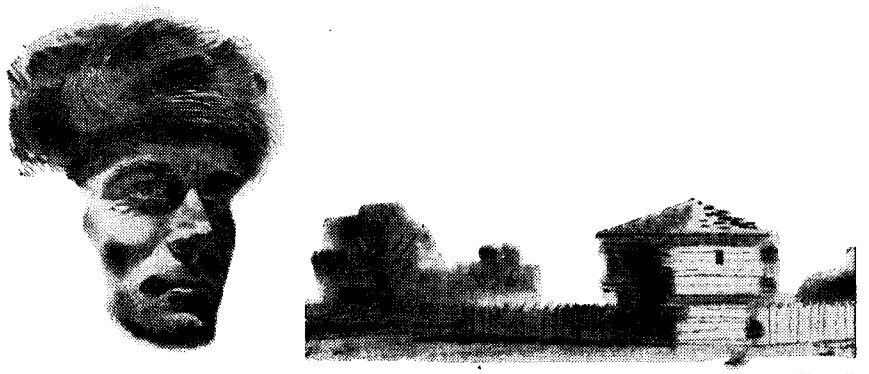

—From the jacket of "Jonathan Blair."

Mesopotamia, Ohio

"Jonathan Blair: Bounty Lands Lawyer," by William Donohue Ellis *(World Publishing Co. 464 pp. $4.95), continues the story, begun in "The Bounty Lands," of Ohio when it was frontier country, and its growing pains during the era after the War of 1812.*

By Shirley Barker

IF THE young American veteran of our day who builds a house or goes to college with the financial assistance of the Government had been born two centuries earlier and fought at Yorktown and Bunker Hill rather than in the Far East, he would have had to take his reward in acres of undeveloped wilderness land west of the Ohio River. These were the "Bounty Lands," the name given by William Donohue Ellis to his fine novel in which he told the story of how they were claimed and settled, a book appearing two years ago, praised by reviewers, and clinging stubbornly near the bottom of best-seller lists month after month, like the last brown oak leaf, tough and strong, outliving the scarlet and the gold.

Now Mr. Ellis has given us another story of this Ohio country, centered about the backwoods village of Mesopotamia and its people. The cabins are built now, and the trails beginning to look more like roads; there is fodder for the sheep and hogs, a proper forge, a store, and a bank, and a lawyer, Jonathan Blair, to speak up for them in the legislature. But Mesopotamia, far from being a land of milk and honey yet, is caught in a worse crisis than the old-time Indian raids that are in themselves as much a threat as a memory. It is the awful era of land speculation and deflated currency that followed the War of 1812, when hordes of sharp, slick-tongued men from the East invaded the frontier towns in the name of the United States Bank, completely disrupting their economy. If a man's gun misses fire he can use it for a club and still defend himself, but if his money turns to worthless paper in his hands he is bewildered and helpless, unable to pay his way or keep his own. Jonathan's friends and neighbors were so bewildered, but under his leadership they struggled against the invisible laws of economics with all the indestructible courage of the pioneer. They did not always understand that if he would help the hare he must sometimes seem to run with the hounds, and even Hope Emerson, who had more patience with him than most, turned to another man when she desired the protection of marriage.

MR. ELLIS's craftsmanship has grown, too, even as Mesopotamia. Jonathan is a more fully developed character than his earlier hero, Tom Woodbridge; the women are much more skilfully portrayed, and the love story is better told. There are humor, tenseness, and sharp, colorful dialogue with the tang of hickory smoke about it. And there are fine moments full of human warmth like the one where the town piles half its scanty food supply into a cart to be driven off to relieve a famine among the Indians, who had been shooting at them yesterday and would be likely to do so again tomorrow. "Jonathan Blair" is a better novel than "The Bounty Lands," although both books are important because they are able to tell, in the terms of a moving story of individuals, a part of the great, underlying story of America.

Urbanity Before Doom

"Museum Pieces," by William Plomer *(Noonday Press. 282 pp. $3.50), is a witty, urbane portrait of a witty, urbane figure of a now-vanished era in Britain.*

By Joseph Wood Krutch

THOUGH no Englishman can be wholly pleased by the present state of his country, there must be those who believe that at least the road it is traveling is the right one and that it leads toward some tolerable future. Few of such, however, seem to be writing good novels, or plays, or poems. In fact, contemporary belles-lettres tends to divide itself into two categories: apocalyptic visions of the hell to come, and slightly apologetic elegies celebrating the charms of a way of life that is no more. William Plomer's very deft, often witty novel, "Museum Pieces," belongs among the second.

The hero represents the beau ideal of between-wars sophistication. He is rich, well born, debonaire, given to saying good things, irresistible to women, and at least modishly cultured. He is also said to be—though we have to take this largely on trust—highly intelligent and greatly talented, a man who might have painted or written extremely well if he had been able to take the pains to do either. For all his suavity he is a bit ruthless as well as a bit cruel and very decidedly what is called "feminine" and "feline," though the adjectives may be unfair to both women and cats. He knows that his kind are doomed, but he is determined to have his fun before the doom falls and it falls a little sooner than he had anticipated. The family solicitor embezzles the bulk of the family fortune, he falls ill as the new war is about to begin, and he kills himself believing that if he had remained well he would have cynically done his bit. His posthumous novel and his posthumous one-man show have a small success with the kind of people he would have liked to please.

The publishers compare the author to Evelyn Waugh and Henry Green. Actually he is less unpleasant than the first and less odd than the second. But one knows what they mean. Since he tells his story through the mouth of a clear-sighted but admiring woman who might have been but wasn't one of the hero's lady friends, the reader can never be quite sure just what the author himself thinks of his hero. He handles the dramatic de-

(Continued on page 57)

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Plain Talk for Aspiring Writers

"The Literary Situation," by Malcolm Cowley *(Viking Press. 259 pp. $3.75), is an analysis of the present condition of the writer, artistic, economic, and psychological, by a Dutch uncle of the American literary world. Here it is reviewed by Harry Hansen, who has been evaluating our literary output for the past thirty-five years.*

By Harry Hansen

THE book that Malcolm Cowley calls "The Literary Situation" is reputedly a product of his career as literary journalist, rather than critic, but he has been concerned with ideas and expression for so long that critical judgments come as an attractive premium with the work. Only Edmund Wilson has similarly combined opinion with professional concern for the writer's occupation, but his accounts have been much more circumscribed. Cowley tells, in great detail, how a writer proceeds from apprentice to master craftsman, and how the work he produces after infinite toil becomes a plaything of economic forces that may affect his well-being and his thinking. If professors of creative writing have kept this hard news from their students, they are now able to break it to them through the friendly medium of Cowley's book.

If I pass, with this brief gesture, a meaty section called "A Natural History of the American Writer," it is only because I wish to direct attention to the more pertinent message to the younger generation—those who practise analytical criticism and what the author calls "new fiction"—which runs through the book. For Malcolm Cowley is now Uncle to the Staffords, Vidals, Capotes, Bowleses, and all the non- and possibly anti-naturalists, and therefore eligible to lecture them. His admission that he was once lost himself, filled with frustration and hopelessness, gives emphasis to the fact that he now has a message of affirmation for those who, to his thinking, seem unaware that American life is rich in values that invite exploration and in conflicts that, properly presented, may provide subjects for epics.

Cowley's concept of the well-rounded author is a man who knows both himself and his world, and who is too well-balanced to cultivate one facet to the exclusion of the other. Cowley has admiration for the abounding sense of life underlying all major accomplishments, and wants the novelist, too, to be aware of the multiple influences that shape thought and feeling. His hopes for the future may color his conviction that the "subjective or introspective tendency," which goes back to Baudelaire or Dostoievsky, "is drawing to its end," and that "the new literature might be concerned not with personal feelings on the deepest level, but with inter-personal relations." This possibly is a modification of his intensive preoccupation in the 1930s with social elements in writing, a period that he now describes more or less as a spectator.

A characteristic of current writing that offends Cowley is the lack of conviction in novels and the lack of judgment in criticism. He blames John Crowe Ransom for stressing "ontological" criticism to such an extent that the analyst often discusses a work in a vacuum. He thinks much recent Eliot criticism simply avoids judgments, and cites the confusion when Eliot reversed himself on Milton.

While this absence of judgment may reflect the instability of contemporary society, it seems more like a refinement of the academic attitude. Cowley puts much of the blame on the current emphasis in the colleges on creative writing that doesn't create, which also seems to be the view of John W. Aldridge, who represents in criticism the generation that follows the "lost" generation. Although Cowley finds some of Aldridge's opinions inept, he praises Aldridge's pioneer willingness to express them "in a reckless and rather appealing way," and suggests that Aldridge moves toward a critical verdict on his contemporaries that "will be reached in twenty or thirty years."

THE question whether contributors to the critical quarterlies actually write in the English language or have a glossary of recondite terms is answered by Cowley with examples. He cites as words that indicate disparagement, "naturalism, liberalism, optimism (either vague or shallow), progressive (usually put in quotation marks), scientific, and sociology. Among the good words and phrases are tradition, depth or inwardness, values (especially if they are moral or permanent), irony, formal patterns, close texture, meanings on different levels, symbols, and myth." He considers irony, symbol, and myth "overworked." The talk about symbols has, he believes, affected adversely most of the serious novels of the last five years. He knows that manuscripts now being rejected "are so full of symbols that the reader feels as though he were stumbling blindfold in a room overcrowded with furniture." No less hurtful is the straining after symbolic interpretation of well-known works; Cowley needs only to cite the extravagant deciphering of Melville by Richard Chase to prove his point; he might with equal justice have pointed to Carlos Baker's discovery of Hemingway's cryptic mysticism.

Malcolm Cowley—"eligible to lecture."

Therefore Cowley asks a truce to "advanced techniques and hidden symbols," as well as to imitation of what has gone before. But it is difficult for him to produce a blueprint for the future. Rather recklessly, he declares "in literature there must be new rhythms of speech, new images, new characters, and new methods of telling stories," but in reply to the inevitable question from the floor, he takes refuge in the forms he knows best. Perhaps, he hazards, a writer should start with the simple attitude of the apprentice Hemingway, or enjoy the freedom from higher education that benefited (well, maybe) Faulkner. Thus Cowley, like the rest of us who have passed what Henry Harland once called "a certain sad meridian," would like to see the younger writers come closer to the accomplishments of his own generation. But, unlike many other uncles, he surveys the young goodnaturedly and even hopefully, because, as a critic, he has kept his outlook young.

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Poet of Paris

"The Last of the Bohemians," by André Beucler *(translated by Geoffrey Sainsbury. William Sloane Assoc. 237 pp. $3.75), is a biography of the French poet Léon-Paul Fargue, who may have given more of his genius to his talk and his way of life than to his writing. Here it is reviewed by Henri Peyre, professor of French at Yale.*

By Henri Peyre

BOHEMIANISM is an aspect of French literary life which holds especial fascination for Americans. It is as old as literature itself: Villon, the libertines, Boileau himself, Diderot, Nerval, Verlaine, Francis Carco, and scores of others have been "Bohemians." Léon-Paul Fargue, the subject of André Beucler's "The Last of the Bohemians," will certainly not be the last of an undying race. A sociological analysis of that typical European, and even Latin, phenomenon, La Bohême, should indeed be attempted. Anarchism, the favorite political mood of Mediterranean intellectuals, a passion for disorder in their lives as a prerequisite to putting order in their works, a desire to flout the bourgeois, and his craving for security and earthly possessions enter into the making of a Bohemian. Even more appealing are the instinctive claims of the literary Bohemian that artists should "ever let the Fancy roam" and that poetry, as Baudelaire maintained, is childhood recaptured at will.

Beucler, a talented literary journalist, Russian-born like Henri Troyat and several other French writers of this century, met the poet Léon-Paul Fargue, born in 1876, when he was close to his fiftieth year. He was fascinated by him and remained touchingly devoted to him to his dying day, in 1947. This is an affectionate tribute to the older man and an admiring record of his conversation and of his independent life. Fargue was no rebel against society, no man of unconventional tastes, no addict to inversion, drugs, or even to "pernod." He lived most of his life in the Eastern quarter of Paris, avoiding *"le beau monde,"* alone with his mother, a cat, and a tortoise. But he had a genuine passion for nonconformity. His disregard for punctuality was legendary and amused as well as incensed all his hosts and all his guests, not to mention waiters and restaurant proprietors. He was poor, but spent a fortune on taxis, and on cigarettes perpetually and acrobatically held by the corner of his mouth. He lavished treasures of wit and of verve on conversation.

The recording of conversation is an ungrateful task. Léon-Paul Fargue was not profound, like Mallarmé. He was not acid and cutting like Degas, or a demolisher of illusions and prejudices, like Valéry. He was not flippant, like Cocteau. He was in fact a kindly and sentimental soul, fond of the common people and rude to countesses and to academicians. He hated snobs, and even the inverted snobs who play at appearing detached from the comedy of the world. He once characterized Le Boeuf sur le Toit, the famous cabaret thus called by Claudel, who had seen the name on a Brazilian sign, as "an academy of snobbism." But he could not bear solitude and he knew that his weakness as a writer lay there, in his incapacity for solitude. To flee from being alone, he constantly sought an audience of friends and silent listeners, and developed a passion for attending funerals. As one closes Beucler's volume of anecdotes and reminiscences, vividly and often movingly told, one wonders if, as Oscar Wilde confessed of himself, Fargue has not poured all his genius into his life and his conversation, and merely his talent in his works.

ARCHIBALD MACLEISH, in an excellent introduction, points to the essential weakness of "The Last of the Bohemians": fascinating as it is to listen to a man who "once did see Shelley plain," who had known Mallarmé, Ravel, Henri de Régnier, and other heroes of the departing nineteenth century or of the nascent twentieth, it is also disappointing not to have a single quotation from his poetry, a single comment on it. For Fargue may have been a picturesque nephew of Rameau haunting cafés, walking about his beloved Paris, delivering dazzling monologues to friends and acquaintances, exasperatingly yet winningly unmethodical. But he was more than all that: a great poet. "I am for the literature of enchantment, not that of reason," he is reported in this book as declaring. His poetry indeed is one of enchantment: sentimental but with discreet restraint, tenuous yet haunting, pathetic in its sorrowful undertones. That Bohemian had to cultivate his unconventionality and to allow his life to float nonchalantly, in order to compose his airy "chansons," akin to Verlaine and to Debussy. Biographical anecdotes and the record of daily table talk can be valuable, in spite of what some austere critics puritanically assert, but only if they contribute to our enjoyment of the essential achievement of a writer: his writings.

—Jacket, by Lewis G. Adams, for "The Last of the Bohemians."

Notes

CONRAD'S VIEW OF MAN: Although there has never been any serious doubt about Joseph Conrad's greatness as a storyteller, emphasis has long inclined toward his romanticism in setting and situation. More recently, however, the critics have been exploring his serious moral and psychological concerns as the enduring base of his artistry. Paul L. Wiley, who is thoroughly in sympathy with this later trend, has made a distinguished contribution to a fuller understanding of the man and the artist in **"Conrad's Measure of Man"** (University of Wisconsin Press, $3.85). Acting on Conrad's premise that the novelist must treat his materials visually and concretely, Mr. Wiley has traced a number of dominant images through which Conrad attempted—successfully for the most part—to reveal an ironic attitude toward life and Providence. Through generous paraphrase and detailed analysis, Mr. Wiley has arrived at two interesting conclusions: Conrad is one of the great masters of the irrational in the pre-Freudian era. His pessimistic disposition does not obviate a sense of hope for the future.

Mr. Wiley treats three major themes as they emerge from a chronological examination of Conrad's fiction. In the first phase—including "Almayer's Folly," "Outcast of the Islands," "The Nigger of the Narcissus," "Lord Jim"—hermitlike figures are the heroes. Lost in a wilderness of irrationality, they represent the disintegration that comes with the breakdown of human values or of established traditions. The result is self-betrayal by the individual and social betrayal of man by man. In the middle phase, beginning with "Nostromo," political aware-

(*Continued on page* 34)

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THE SPARED WOLVES

By LYNN WHITE, JR., *president of Mills College and historian of the Middle Ages, who diagnoses the eccentricities of a society which no longer solves the problems of life.*

UNDER the darkening red cliffs the Navajos clustered about their fires. Suddenly the boy started talking again. "Over near Shiprock my family has a melon patch, but wolves come and eat the melons. They don't eat them right there," he said. "They take them to a place a little way off." Then a slight hesitation. "They carry them with human hands. Did you ever see a wolf who could carry a melon?" I hadn't. He said, "They are witch-wolves."

Then he began to talk even more rapidly. I was flattered, very flattered that he would tell me these things. After all, he was going to a white-man's school and knew that in such matters we who are called Anglos in that country are often top-lofty. I was flattered because it seemed that after two hours he knew that I wouldn't make fun of him. "My brother, the one who was killed in Korea, was out watching the sheep one night and he fell asleep. He heard a lamb cry and he woke up and against the moon he saw a great wolf with the lamb in its mouth. My brother pulled his six-shooter and emptied it into the wolf, but the wolf paid no attention and ran off. The next day we found the lamb strung up on a tree and its head had been cut off clean with a wire. How could a wolf get a wire and do that?"

Things have got badly mixed up among the Navajos recently. Sanitary conditions have somewhat improved. Fewer babies are dying. The population is skyrocketing beyond anything which their traditional economy of sheepherding can care for. The range is overgrazed and rapidly eroding. Officials of the Indian Service have tried to get the Navajos to cut down the size of their flocks and to improve the stock so that they can get more food and better wool from fewer sheep. Above all, the Indian Service has tried to induce the tribe to get rid of the surplus horses that devour the range. But for generations Navajos have counted prestige in terms of the number of horses and sheep which one owns. Such suggestions run against the grain of Navajo attitudes, and a sad history has taught them to be suspicious of advice from any white man. The result is great tension: tension with white men, but tension also between Navajos, since many of the younger ones realize that the range is being ruined and that something must be done to preserve it.

Moreover, in recent years thousands of Navajo men have gone out into a larger and more complex world. They have been in military service or at work in industry. Then they come back to their people, having picked up disturbing notions. For example, the family organization which is basic to the whole Navajo view of how people get on together is entirely different from the white American's. A man marries into, and usually lives with, his wife's family. A man's maternal uncles may play a larger part in his life than his father does. Such is the emphasis upon the mother's family rather than the father's. In Navajo the words for brother and sister are also applied to the children of your mother's sisters. Property tends to be inherited through the mother's line rather than through the father's. Young Navajos going out into the American world and then returning bring back deeply subversive ideas which rend not only the fabric of Navajo society but also of Navajo emotions. They don't know how it is proper to feel, and not knowing how it is proper to feel is even more disconcerting than not knowing how it is proper to think.

There is discord, a temper-heating friction, among the Navajos because of this pervasive uncertainty. The old foundations of right conduct, the traditional views of the universe and of man, are now doubted as they have never been doubted before. One symptom and result is a marked increase of belief in witchcraft.

FROM the earliest times there have been witches. Every people has had witches or has believed in the possibility of witches. But the importance of witches seems to vary greatly according to whether a society is confident of itself or whether it is filled with self doubt.

Innocent men and women have been persecuted for witchcraft, but it would appear from the records that many alleged witches have believed themselves in fact to be witches and have believed witchcraft to be effective. Why do people become witches? If you are feeling helpless, that something must be done about your troubles even though there is no right solution (and if you believe likewise that demonic powers are available), then why not become a witch and utilize these powers? Government officials involved in the stock reduction program are typical targets of Navajo witchcraft.

There is, however, a more important reason why people become witches. Witchcraft is always a turning upsidedown of the moral standards of the world in which the witch lives. It is a drastic and spectacular way of rebelling, a repudiation of things as they are. It is an ultimate denial, a form of nihilism which is demanded by mentally and emotionally unstable people in any time of rapid change.

And why do so many people who do not themselves become witches believe so ardently in witchcraft? Because when things are going quite wrong there is an inner necessity of finding some means of explaining why they are going wrong, of explaining this rather simply, and of giving some hope that there is a remedy for the situation. As Clyde Kluckhohn, who has observed the Navajos closely, remarks, "In terms of witchcraft a person can justify his being worried without taking the blame himself . . . ;

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Hemingway and the Nobel Prize

ERNEST Hemingway is the fifth American writer to win the Nobel Prize. The list has included Sinclair Lewis, Eugene O'Neill, Pearl Buck, and William Faulkner in previous awards. The rebels of yesterday have become the ancestors of today; and what this imposing roster of native artists really commemorates is the coming of age of American literature in the 1920s, and its status as a world literature by the end of the 1930s.

It is surely right and fitting that Ernest Hemingway, who contributed so much to his movement, should share in the honor now accorded to it. We should celebrate; yet at a moment when the recent work of the surviving members of this gifted generation has been so disappointing perhaps we should also meditate. I imagine that Hemingway, too, has received his prize for the wrong book, and for the wrong period of his work. It is problematical today whether he will produce anything to match the best work of his past. "The Old Man and the Sea" is supposed to represent a "new development" in his craft. But I doubt if his writing can be extended beyond that area where it has been so original, so inimitable—as his present disciples in the Scandinavian countries will find out—and also, in certain respects, so unfortunately restricted.

As in the "style-making mastership" of the Nobel Prize novel, the image of the solitary individual drifting on some unfathomed Gulf Stream of time is a central one in Hemingway's work. He is essentially a poet, and a high romantic individualist, alienated from the world, and charting a dangerous course between glamour and despair. He is a poet of youth, unable to face the complexities, or even the advent, of maturity. The drab circumstances of common existence are, so to speak, suburban; what he has always sought has been the exotic. Beneath a somewhat tenuous realism that extends only from climax to climax, never from day to day, he is the chronicler of intense emotional states that are deeply felt, beautifully projected, and never quite understood.

He is an unparalleled craftsman, in short, whose work has always moved along a narrow ledge between art and absurdity. And the point is that the primary conditions of his waiting have made it difficult either to sustain the mood of his best stories, or to develop from them. Even in his first book of stories, "In Our Time" (1925), the contrast between an idyllic youth in the Michigan woods and the accumulated horrors of the First World War already showed the future extremes of Hemingway's art.

These extremes were actually the center and core of his work, where all the middle ranges of experience were denied. In his first novel, "The Sun Also Rises" (1926), the gaiety of Hemingway's desperate little group of expatriates was even more extravagant, the despair was symbolized in the physical impotence of the hero. Yet Hemingway *was* gay—a quality of art that seems almost unknown to our generation of depressive novelists and solemn critics. In "A Farewell to Arms," his first popular novel, he was warm and touching in the love affair of the deserter-hero. "You and me," Nick says to Rinaldi, "we've made a separate peace." And this separate peace actually embodied Hemingway's renunciation of both Europe and America for almost a decade; and his refusal, described in the short stories of the time, to participate even in the responsibilities of ordinary human relationships.

Can one reach the bottom of this chasm of withdrawal from life and still return to the surface unchanged? In the 1930s Hemingway drifted uneasily from his big-game hunting in Africa to the bullfights of Madrid, wherever death could be seen and felt at close quarters: wherever life was quick and doomed. Like Stephen Crane, whose influence he showed, along with that of Thoreau and Mark Twain in his prose style, he was obsessed by destruction. When it did not exist before

(*Continued on page* 34)

The Sower

By Elizabeth Bartlett

SIXTY seasons I have sowed, man and boy,
And I tell you, Matthew, that I know
A seed can not grow in the heart. No,
One might as well throw it away
Or feed the chickens with it, for love
Is something that only the devil
Understands. I'd rather put my trust
In stones and reap a quick crop for ill
Or good; that way you have no roots and
Get what you can in a few short suns.
Or take cactus plants, at least a man
Sees the thorns and expects to be stuck;
I've never choked on that kind of wool.
As for good ground, Matthew, that's just luck;
I've seen other fellows' orchards full
Year after year where no one's lifted
A hand or a hoe except to pull
The ripe fruits down. Some men are gifted.

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LETTERS TO THE EDITOR

CODE TO LIVE BY

A WORD of appreciation for Arnold Toynbee's "Thank you's" [*SR* Oct. 2]. Many of them are deeply moving—and what a code to live by! I shall keep my copy of this issue as a reference list and when I am bemused and bewildered by this crazy patchwork of a world we live in I shall consult this guide and haul out one of those books to set me straight.

FRANCES ELTON.

Brooklyn, N.Y.

NOT CHAINED TO FACTS

WHO, I ask myself, gave Morton Sontheimer ["And Nothing But the Truth," *SR* Sept. 18] the news about fiction? So a fiction writer, unlike the poor benighted article writer, can just "let the words mold his plot," and can "reshape a character or a situation for a fine phrase"? Sure, he can do that, if he wants to look to some other line, like article writing, for his living. I wish some of these guys who make so light of fiction writing would give it a try. I'll guarantee that after a few days of attempting to let "words mold the plot" they would get back in a hurry to the strictures of the damned facts.

And those strictures are not so strict, nor are the facts so damned. No one, not even Sontheimer, for whose ability and shrewdness I have great respect, can really believe that the modern magazine article writer is chained to the facts. Actually, non-fiction has learned to take the place of fiction through imitating its techniques: through offering a chance to share an individual human experience, through selection and "modification" of material to achieve dramatic effects, even through sheer invention.

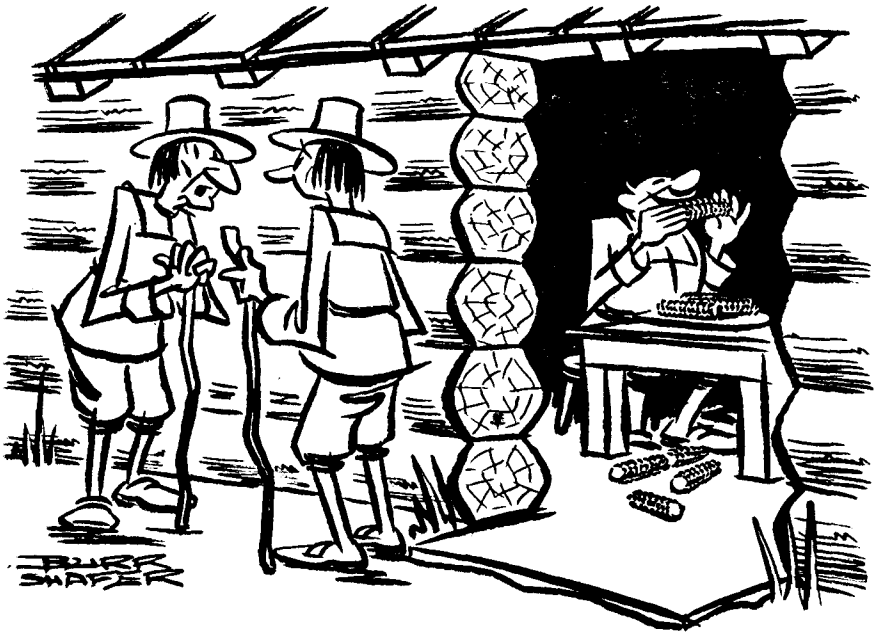
I collaborated once on a magazine "biography" that had about as much relation to the truth as a Soviet news release. And the magazines are still full of such stuff. Take for instance the "as told to" stories that clog the big weeklies, stories of sports figures saying things they never said and doing things they never did. Facts? Yeh. Like cigarette testimonials.

Not long ago one of the big outdoor magazines carried a "true" story of Alaskan adventure that was 50 per cent fairy-tale. In it an Indian with second sight was able to foretell even what trains his friends would arrive on and what was taking place a hundred miles away. The damned fact, according to a friend of mine who lived next door to the Indian in question, was that the poor old soul, even when sober, could not even divine the ownership of a truck that knocked him into the gutter one night. Nor could he, although he gave forth Biblical-style English in the story, even complete a grammatical sentence.

Who wants facts? Readers want stories. Stories are out of style in fiction now, or else fiction is written by people far removed from the life of the sidewalk and the farm, so now we get stories in the guise of non-fiction. And the writer who takes too seriously Mr. Sontheimer's strictures about rigid adherence to fact will never be a Bob Considine or a Quentin Reynolds or an H. Allen Smith. Or, for that matter, a Morton Sontheimer.

ROBERT SMITH.

Lenox, Mass.



THROUGH HISTORY WITH J. WESLEY SMITH

"Well, we've lived through this terrible first winter. Now to clear some ground, take our seed corn, and . . ."

CHOICES FREELY MADE

MY ATTENTION has just been called to the review of my book "Adventure in Freedom" by Ludwig Lewisohn [*SR* Sept. 18]. I need hardly say that the views described by Lewisohn in that review bear no resemblance whatsoever to my opinions. I have written enough in the past fifteen years to persuade anyone who wishes to read that Lewisohn has descended to deliberate falsehood when he says "undifferentiation" is my ideal for American society.

One illustration will show Lewisohn's unconcern for elementary accuracy. I am quoted as saying "the divine ordinances are 'a yoke thrust on from without'." My sentence (p. 42) plainly reads the contrary: "Chasidism made of Jewishness more than a yoke thrust on from without." More interesting is the intemperate outburst at a sentence to which I do most fully subscribe: "Here no man was a Jew because he had to be." Why does Lewisohn find these words so painful that they drive him to the meanest slanders? Is it because he himself, by the account of his own books, only backed into his Judaism in withdrawal from the slurs of a hostile environment and finds it intolerable to believe that, in a world that has passed him by, men hold to their faith not out of fear of anti-Semitism, not for want of an alternative, but out of choices freely made? Lewisohn once argued that he could not get a teaching job in a college because he was a Jew. Perhaps now he believes that because I am a professor at Harvard I cannot be a Jew.

OSCAR HANDLIN.

Salvan, Switzerland.

MR. LEWISOHN'S REPLY

BEYOND some excesses of language ("deliberate falsehood"; "meanest slanders"), Mr. Handlin reiterates his most simple-minded assertions. If Hasidism made of that Law for which in all ages Jews have laid down their lives "more than a yoke thrust on from without," then, according to Mr. Handlin, it was just that before the rise of the Hasidic movement, which is an indescribably silly implication. He sticks also to that gratuitous nonsense which is his real undoing, namely, that Jewishness is a "faith" to be "chosen," and not a destiny to be affirmed.

His factually fantastic personal attack on me may be amusingly illuminated by the circumstance that on page 249 of his opus he quotes several observations from a recent book of mine ("The American Jew: Character and Destiny") which has had a very real influence on Jewish thinking, but evidently could not bring himself to name either the book or its author. Ah yes, I am the *atra cura*, the "black care," which in the old Horatian tag sits behind these knights of the assimilatory and anti-survivalist wing. But that is an old story by now.

LUDWIG LEWISOHN.

Waltham, Mass.

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BROADWAY POSTSCRIPT

San Antonio Kim and Sunbonnet Geraldine

"THE Traveling Lady" is a traveling play that passes slowly through many interesting situations but seldom makes a really satisfactory stop at any one of them. The main story that Horton Foote has to tell concerns a young lady who with her little girl has arrived in a small Texas town in order to wait for her husband. The latter, she reluctantly reveals, is about to be released from the penitentiary. But the husband, it turns out, has deceived his wife and daughter and is already in town working for a wealthy woman who takes pleasure in the project of reforming him. He tries to get away from his wife by robbing his employer and is returned to the pen. Meanwhile she is befriended by a young widower, who takes her away to a less romantic but happier existence. There is here, perhaps, a hint that unexciting good people who marry exciting bad ones thereby drive the bad to their own destruction. The good survive the excitement better than the bad survive the redemption.

In the role of Georgette, the loyal wife, Kim Stanley proves herself to be as true, as responsive, and as disciplined as any actress in the contemporary American theatre. With Miss Stanley it is not a matter of falling in love with her charm, or even of admiring her skill. At the end of Act I you are totally caught up in exultant sympathy as she tries to sing "San Antonio Rose" to her little girl. For Miss Stanley releases into her broken song a depth-charge of suppressed emotions which are the result of years of indignity suffered to sustain for her little girl a heroic myth of a husband whose only virtue is an ability to croon cowboy songs. Her discipline is magnificent as she touches her burning face not to tell you that she is ashamed, but to make herself feel so.

Unhappily, the other actors do not have a comparable ability to induce such subconscious voltage into undermanifested parts the way that Miss Stanley does or that Eva Marie Saint did in Mr. Foote's last play, "A Trip to Bountiful" (produced before, but written after "The Traveling Lady"). Thus, for example, a pathetic old lady and her daughter who torture each other through life tend to become simple comic relief. "Within Mr. Foote's heart there's a melody," but at the moment it's being played with one finger.

What Mr. Foote needs—besides a dozen Kim Stanleys—is someone to provoke him into developing and sustaining his dramatic situations. In his TV script "A Young Lady of Property" he has shown how powerfully he can write when he concentrates on a specific situation and its resolution. When Mr. Foote can find a way to do that with a little more explicitness his plays will stand still long enough to pick up passengers and move fast enough to make the trip exciting.

IN "The Rainmaker" N. Richard Nash has transformed Barrie's "What Every Woman Knows" into a Western. But Mr. Nash has learned a lesson from Mr. Foote's play, and instead of marrying her cowboy his heroine settles down with a good nondescript young sheriff who takes her on the rebound after he misses his chance to acquire a dog for a companion.

His heroine, the plain daughter of a family living in a drought area, finally discovers "the magic of believing" from a young man who cons her father out of $100 by claiming he can bring rain. What he can bring, it turns out, is imagination, and when Darren McGavin is roaring such lines as, "Where there's suspicion around, there's a dry season," "The Rainmaker" seems a comedy with a heart as big as a bass drum. But bass drums are also empty inside, and when the thumping subsides "The Rainmaker" seems a little hollow.

Geraldine Page, the Gene Krupa of theatrical gesticulating, keeps Mr. Nash's old-fashioned refrain alive by offering an amazing quantity of external action including a field goal kicked with one shoe from mid-stage. Unlike Miss Stanley, Miss Page's actions come after the emotion rather than during or before it. Long after a line is finished Miss Page will pluck at her bangs or fiddle with her shoelaces. This overdoing is effective comic technique, but it makes her less moving in a role that needs to touch as well as entertain us. Albert Salmi is powerful and real as the stupid but good-hearted brother. And Joseph Anthony's sensitive direction keeps the play full of emotion which acts as an antidote to caricature.

—HENRY HEWES.

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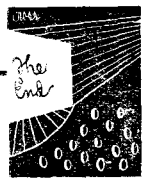

SR GOES TO THE MOVIES

Intimacies on the Wide Screen

AT ONE of the early trade showings of CinemaScope a year or so ago a spokesman for Twentieth Century-Fox assured his audience that the process didn't have to be used for spectacle alone. "It can also be used for intimate scenes," he said, "and to prove it we are now going to show you a few intimacies." The day has apparently arrived for more "intimacies." It was bound to happen sooner or later. After all, the companies couldn't go on turning out nothing but spectacular musicals like "A Star Is Born" or spectacular spectaculars like "The Egyptian," *ad infinitum.* There had to be a return to the stuff of everyday movie-going, a return to the ordinary program feature. **"Black Widow"** (Twentieth Century-Fox) would seem to be it. Of course, it boasts the typical CinemaScope all-star cast, headed by Ginger Rogers, Van Heflin, Gene Tierney, and George Raft; while even the walk-on bits are entrusted to such stellar personalities as Otto Kruger, Cathleen Nesbitt, and Hilda Simms (and stately Cathleen Nesbitt as a part-time parlormaid is really something to see). Of course, too, there are a number of eye-filling exteriors —glimpses of Times Square and the Central Park South skyline—to remind you what CinemaScope is all about.

Essentially, however, "Black Widow" is a fairly routine murder mystery, the sort of thing that used to appear without any fanfare whatsoever back in the days when screens were smaller and livelier. This being CinemaScope, the skullduggery takes place in some pretty fancy surroundings, and the "intimacies" on an appropriately grand scale; but aside from that, the film holds to the conventions of a simpler era. Peggy Ann Garner, a predatory young writer fresh from Savannah, is found dead in theatrical producer Van Heflin's swanky apartment. As the police begin their investigations, it soon develops that the seemingly innocent Peggy had had a complicated and fairly hectic sex life involving most of the male members of the cast. George Raft, the detective in charge, ultimately selects the guilty party less by deduction than elimination.

Nunnally Johnson, in writing and directing the picture, provides enough red herrings to keep the audience guessing right along with Raft, but still manages to make the final revelation a surprise, not an affront. There is some heavy-handed backing and filling to get all the characters introduced, but once those preliminaries are out of the way the film settles down into a proficient if somewhat routine whodunit.

Proficient, I should like to note, except for some strangely scrambled geography. Johnson and his crew spent about a month in New York photographing backgrounds and locations specifically for the film. It is odd, therefore, to find Van Heflin at work in an office in the Paramount building and then, a short time later, running out of his office onto a fire escape with the Paramount tower clearly visible in the background a couple of blocks away. Odder still is the location of Heflin's apartment. It commands a splendid view of Central Park South—as seen from the center of Central Park!

* * *

New York is also rearranged, although less drastically, in **"Phffft"** (Columbia), Judy Holliday's latest comedy. That is clearly the least of its troubles. "Phffft" derives from an unproduced play by George Axelrod, author of the current success "The Seven Year Itch." Presumably Columbia rushed in where Broadway's angels feared to tread, for "Phffft" still shows every sign of folding out of town. Its basic notion, that two perfectly nice young people can separate after eight years of marriage, play the field awhile, and then return to each other's loving arms, may be sound psychology but it certainly doesn't make for stimulating entertainment. Especially since the complicating factors are such stock figures as the heroine's flighty, interfering mother and the husband's wolfish bachelor friend.

Columbia made an equally serious error in casting Miss Holliday as the young wife. While her fans have long been hoping for a change in pace, a change in character for Judy, in this film her gay divorcee emerges as yet another variation on Billie Dawn. And although Judy has never looked better on the screen, Billie Dawn as a successful radio and TV writer somehow never seems quite plausible. Of

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course, it results in a number of amusing scenes—dodging the amorous advances of an actor who wants her to enlarge his role in her scripts, dancing a mad mambo, mixing a lethal martini for suitor Jack Carson.

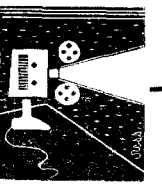
Jack Lemmon reaffirms the amiable impression he made in the last Judy Holliday picture, bringing a droll comic touch to the somewhat ungrateful role of Judy's adventure-seeking husband. There is also some mild satirizing of radio and television soap-operas in which, the script tells us, Judy specializes. All of this Mark Robson has directed, rather grimly, for laughs. Unfortunately, it adds up to, at best, moderate entertainment.

* * *

I suppose it's only fair to introduce these comments on **"Hansel and Gretel"** (RKO) by admitting that I have always found puppets, whether on film or TV, singularly repulsive. Their jerking, awkward imitation of life, their immobile faces and dead eyes, the idiot voices that are somehow always affixed to them invariably leave me either frigid or frothing. So it is at best a rather left-handed compliment to note here that Michael Myerberg's puppets—"Kinemins," he calls them—move somewhat more smoothly than most, that their faces (though not the eyes) are reasonably animate, and that the voices are supplied by, among others, Anna Russell, the impeccable Mildred Dunnock, and Frank Rogier. Still one wonders, as puppets become more and more lifelike, why didn't the producer just use people?

In any case, this "Hansel and Gretel" has been adapted from the Humperdinck opera by Padraic Colum and introduces a new kind of electronically controlled, magnetic, plastic puppet. I derived some rather grim amusement from watching these little Kinemins gesticulating operatically to Humperdinck's heavy, quasi-Wagnerian score, and a moment or two of real delight from Anna Russell's vocal calisthenics as the wicked witch, played with all stops out. But everything else about the production—the characters, the backgrounds, the story—is so sweet and conventional that I'm afraid I can recommend it only as something to take the kiddies to. And if you can get them there under their own power, so much the better.

—ARTHUR KNIGHT.



IDEAS ON FILM

Your Children's Movies

PRACTICALLY everyone has something to say about the deplorable movie entertainment which children are seeing on television and in theatres, but you can count on your fingers and toes the people who are *doing anything* about it. There is some interest among a minority of thoughtful parents who want their communities to show suitable non-theatrical films for youngsters—but the problem is to find the worthwhile films. Why is there so acute a shortage in children's films when there is an all-time high in the quality of children's books and playthings? The answer is simply this: films for children are not profitable.

In this country, the latest published statement of the Children's Film Library (which is subsidized and maintained by Hollywood's Motion Picture Association) observes:

> Here, in the U. S., where there is free competition, the *makers* of theatrical entertainment films *especially designed for children* uniformly go broke. Selected films from general distribution provide much higher production values and more general satisfaction to U. S. children. There is, therefore, almost no demand for especially produced children's entertainment films.

One must assume that the values, satisfaction, and demand mentioned above refer only to those which can be measured in terms of box-office dollars. Even so the statement is by and large a correct one, and of much significance to everyone who is active in or hopeful of the non-theatrical field. As a gesture of interest and good will, the Hollywood industry has established the aforementioned Children's Film Library, which maintains a varied collection of entertainment films that theatre managers may obtain at low rental. It is a strange assortment of titles, from "National Velvet" to "Blondie Brings Up Baby." But the idea is commendable, and the library does provide an easy answer to anyone's question about what the motion-picture industry does in behalf of its profitless audiences of youngsters.

The position taken by the Children's Film Library is that youngsters should normally see adult films of the "family" variety rather than dull, watered-down films made only for children. This attitude is well taken in view of the fact that recent box-office hits have included such appropriate productions as "Singing in the Rain," "Hans Christian Andersen," "Peter Pan," and "Shane." The CFL feels further that in general children pay no attention to pictures, or parts of pictures, that are beyond their years or understanding. This might apply to the adult sections of films like "The African Queen," "The Quiet Man," and "High Noon"—which children certainly should see and enjoy. But what about "Come Back, Little Sheba" and "From Here to Eternity," which were also top box-office attractions?—and what indeed about "The House of Wax," "Sudden Fear," and countless others which reach new heights in sickening terror?

As a partial answer to this kind of question, the Children's Film Library of the Motion Picture Association suggests that youngsters under the age of eight should not go to the movies, either alone or with adults. For the ages three-to-seven it recommends that the production of special entertainment films in 16mm can and should be developed. The problem remains, however, that at the moment there is neither profit nor subsidy for anyone who wants to produce or circulate these films—and no relief is in sight.

Meanwhile efforts are being made—not by the big investors, but often by the smallest and most independent of the 16mm producers. Some of the productions are so inadequate that it is difficult to consider them finished films. But others show skill and talent, as well as a laudable effort to reach and interest the youngsters.

ONE which stands at the top of my list this year is a funny little thing called **"Running for Sheriff"**; its subtitle, "An Adventure in Health, Safety and Citizenship," seems only for the benefit of parents, teachers, and guardians. The action centers around two boys, Cowboy Careful and Kid Careless, who really run a race to see who becomes sheriff. The town mayor officially starts them on their way, and various spectators watch as they go by. Of course, it is a bit unusual that the role of the mayor is taken by a fine-looking youngster of perhaps five years—and the spectators are geese, owls, cows, rabbits, and other animals which might easily be part of a child's real adventure world. All

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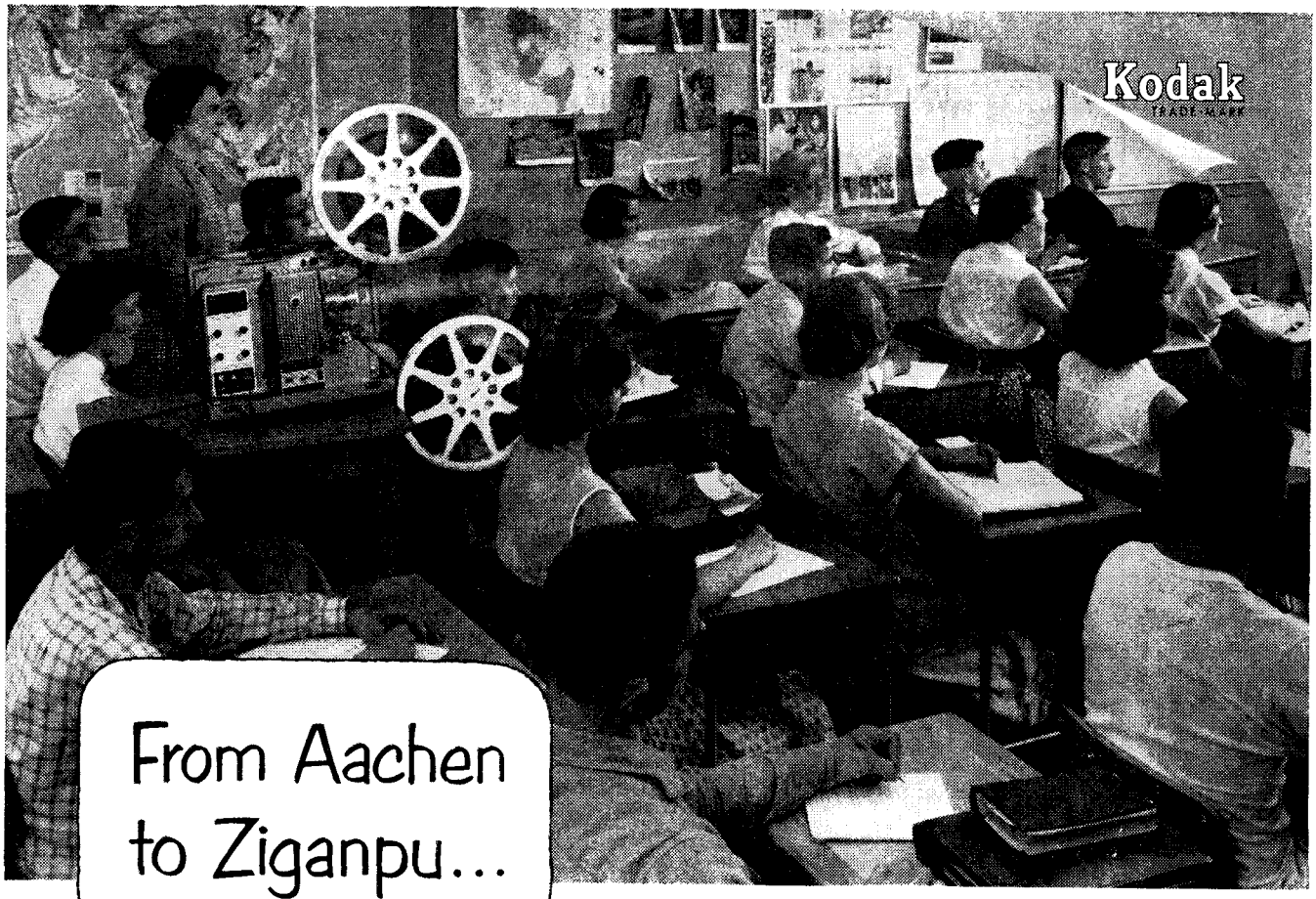

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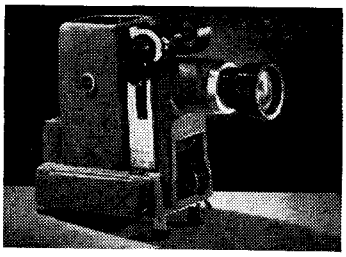

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this is handled with utter casualness, and is therefore quite acceptable even to adults.

Through the commentary a number of "messages" are sent out to the youngsters in the audience: good food and rest help make a winner, consideration of others can be a winning characteristic, and even a loser can learn to win by changing his ways. But "Running for Sheriff" is not a preaching film. Its lessons are not individually wrapped into compact balls and aimed one by one at the audience. The ideas are there to make one think. More than that, they win attention and respect. There are even such wonderful inconsequences as the fact that the boy who does not eat breakfast is taller than the boy who does. Children know that things often turn out this way, but adults sometimes forget.

The locale of the film is an actual Western ghost town, which automatically makes it an adventure for most youngsters. There is professional skill in the photography, and the editing is paced to give a pleasant sense of excitement to the story. The preparation, the race, and the outcome are made interesting in visual terms —which, as any child knows, is the only way a moving picture can be made interesting. Except for one very weak sequence (the racers crossing a railroad track) the film is a wonderful and funny film—one that children might have made for themselves, if they knew how to photograph and put it together so well.

"Running for Sheriff" is twelve minutes long, and is available in color (excellent quality) or in black-and-white. It was intended for youngsters from three to eight years old, but I hope that their grown-up companions will be sure to see it too. Credit for the production goes to William H. Hines, and purchase prints are available from EdVenture Films, 1122 Colada Street, Los Angeles. For rental, ask your local educational film library to order its copy right away.

ANOTHER film with winning ways and charming faults is **"Kumak, the Sleepy Hunter"** (13 min., color), a puppet film based on an Eskimo legend about a lazy boy who can't catch anything, not even a wife. One day he rescues a magic man and is taken to a magic place below the sea where great powers are given him. When he goes back to his igloo he has become a great hunter. He catches more seals than anyone else, and he marries the prettiest Eskimo girl in the village. But eventually his wife vexes him into telling her the secret of his success, and his magic powers cease. He catches no seals, his wife runs away, and poor Kumak becomes his former sleepy self.

The ironical ending of the film is apt to leave even adults somewhat disappointed and bewildered. But story is not the most important aspect of the film. Its most outstanding attribute is its handsomely created puppet characters, photographed with love and care in single-frame animation. The faces of Kumak and his wife are particularly attractive, original, and expressive. The imaginative music and the use of a woman's voice for narration further the film's distinction. Very young children will love the puppets, while older children and adults will appreciate its achievement and sophistication. If I were showing this film to any group I'd stress beforehand that it tells an ancient legend, and that it is different from our stories in which everyone lives happily ever after.

"Kumak" is the creation of Alma Duncan and Audrey McLaren, two Canadians who formerly worked with the National Film Board in Ottawa. It is available for rental and purchase from Film Images, whose new address is at 1860 Broadway, New York 23, N. Y.

"The Woodcutter's Wilful Wife," a UCLA student production, is a dramatized fairy tale with actors and dialog, the best of its kind that I've yet encountered. The story comes from a central European variation on the King Midas theme, and has an authentic if unfamiliar ring. Adult actors portray a simple woodcutter, his ambitious wife, and various royalty and commoners of the town. A magic tree, quite well photographed from real life, brings riches, then want, to the hero and his wife—and, unlike "Kumak," the film concludes with a delicately pointed moral about the values of labor, perseverance, and contentedness.

Ample attention in "The Woodcutter's Wilful Wife" was given to the script, sets, costume, photographic viewpoint—and to the display of textures and color. Except in a few sequences (where the couple celebrate their new wealth, for example) the acting is more than competent. Although it is announced as a group production of the Motion Picture Department of UCLA, my notes give special mention to Terry Sanders ("A Time Out of War") and Richard Hawkins ("Bird Hunt") for photography and direction. Prints are available for purchase from the University of California, University Extension, Educational Film Sales Dept., Los Angeles 24, California. For rental information write to your local film library—of the Department of Visual Instruction, University of California Extension, at Berkeley 4, or Los Angeles 24, California. "The Woodcutter's Wilful Wife" is twenty-two minutes long, and is released in color or black-and-white.

A recent trio from Canada indicates National Film Board to explore the further interest on the part of the needs and problems of films for children. **"One Little Indian"** is a puppet film about an Indian boy named Magic Bow. He does wonderful tricks of magic at the rodeo, but, like any other boy, he has to learn the rules of

The "Kumak, the Sleepy Hunter" puppets—"winning ways and charming faults."

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street safety. Magic Bow does learn—to cross with the traffic light, to play games only in playgrounds, and never, never, never to walk out between parked cars. There are sweet touches to the film: the purple antlered moose who also performs at the rodeo, the lollipop named Louie who gets crushed by a car, the versified banter between Magic Bow and a matronly passerby who explains traffic signals to him. It's sugar-coated teaching, of course, but it should also be sure-fire enjoyment for the youngest school-age and preschool audiences. Nor is there any reason I can think of why learning shouldn't always be such fun—and vice versa. "One Little Indian" is sixteen minutes long, in color or black-and-white, and available for purchase from the National Film Board of Canada, 1270 Avenue of the Americas, New York 20, N. Y.

"The Story of Peter and the Potter" is also informative, yet outside the traditional bounds of the educational film. A young boy meets a family of clay-craftsmen and watches them in the various stages of molding, shaping, painting, firing, and glazing a bowl which he will give his mother for her birthday. The film is designed to interest children from five to twelve, which accounts in part for the slow pacing and repetition. Its best assets, however, are the Deichmann family, Kjeld and Erica and their three youngsters, all attractive to watch and particularly so when they are working at their pottery. Running time is twenty-one minutes; the film is available (in color or black-and-white) for purchase from the National Film Board of Canada.

Another recent NFB production is this recently released folktale about a boy whose exploits as a woodsman are at least as great as our Paul Bunyan's. **"Ti-Jean Goes Lumbering"** is its name, and it tells of the wonderful arrival of a small boy on a great white horse at a French Canadian lumber camp. This boy does the work of a hundred men (in amusing speeded-up photography) he eats as much as ten of his adult colleagues, and when the time comes he leaves as mysteriously as he came. There are some charming incidentals, such as his asking to be paid in one dollar bills, a huge knapsack full of them. The film is of uneven technical and structural quality, but that does not prevent its being shown and enjoyed. My major quarrel is that it doesn't give sufficient attention to the beauty of the Canadian woodlands. It is eighteen minutes long, in color or black-and-white, and available for rental or purchase from the International Film Bureau, 57 East Jackson Blvd., Chicago 4, Illinois.

—CECILE STARR.

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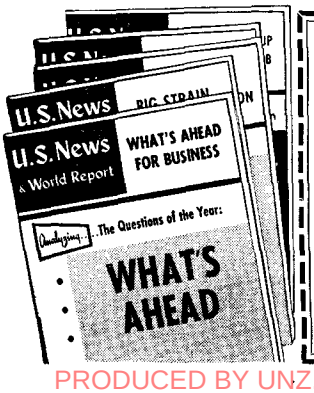

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The Spared Wolves

Continued from page 23

nothing is more intolerable to human beings than to be persistently disturbed without being able to say why or without being able to phrase the matter in such a way that some relief or control is available. Witchcraft belief allows one to talk about his anxiety in terms that are acceptable and which imply the possibility of doing something about it."

But there is another and more somber reason why among the Navajos there is need for witches and a need to believe in witchcraft. A society afflicted with self-doubt is a society torn by self-hate. It must have scapegoats. Uncertainty breeds brutality. It must find or create someone on whom to vent animosity, particularly if this hatred can't be formulated very exactly. Occasionally among the Navajos a witch is executed. According to reports the methods are as deplorable as they always have been when witches are killed, because a social venom is excreted that way. The witch dies for the people.

There was a period in our own society when we needed witches and had them in enormous numbers. It began about the year 1300, ended somewhat after 1650, and is usually called the Renaissance. This was a time of torrential flux, of fearful doubt, marking the transition from the certainties of the Middle Ages to the new certainties which dominated the eighteenth and nineteenth centuries. Medieval society had been rural, agricultural, aristocratic, and essentially religious in its judgment of values. What we usually call the Modern Age—there is legitimate doubt as to whether we still live in it—tended to become urban, industrial, middle-class in its atmosphere, and worldly in its standards of value.

BY THE end of the thirteenth century the framework of the Middle Ages was beginning to crack. Everywhere the old axioms were being challenged. The greatest of medieval thinkers, St. Thomas Aquinas, died in 1274; he was scarcely buried before a philosophical revolution swept him into centuries of relative neglect. The new semi-national monarchies were undercutting the authority of both Papacy and Holy Roman Empire. A money economy was destroying feudalism, and merchants were beginning effectively to oust aristocrats from posts of real authority. Above all, men's treasures were increasingly located in this world rather than in the next. Under such circumstances Europe had to have witches.

There were very few witches before the fourteenth century. Naturally, since witches are mentioned in the Bible, people believed in the possibility of witchcraft, and both witches and wizards, like Merlin of the Arthurian legends, appear in imaginative literature. But they were very rare in daily life. The first papal document to mention witchcraft—and we have thousands of such records—comes as late as the year 1258 and implies that it is a minor matter: in this letter Pope Alexander IV tells some inquisitors to stick to their job of getting after heretics and warns them not to be sidetracked by charges of witchcraft. By 1300, however, witchcraft had been identified with heresy and all of Europe was beginning to get excited about it.

God might rule in heaven but it seemed more and more that Satan ruled the world. Men were becoming more interested in earthly things. How could one do better, then, than to cultivate Satan? This is the essence of the Faust Legend—the desire for power to exploit this world and alliance with demonic forces to do it.

But even more important in the rise of Renaissance witchcraft was the motive of rebellion. We know from the records (and the records of witchcraft trials often reflect an almost clinical attitude) that the urge to sorcery at times sprang from unbearable cultural tension. The Church had been the heart of the Middle Ages and the Mass was the heart of the Church. During Mass, at the moment, say, of the elevation of the Host for the adoration of the people, someone, usually a woman, might feel an uncontrollable urge to spit or to make an obscene remark. To her unconscious mind the Host was the symbol of the whole *status quo*, of all the old ideas which were not coping with the new facts and the new situations. This outburst meant far more to the submerged portions of her mind than to its conscious levels. Having defied God, she felt an emancipation, an access of confidence. But this could only be diabolical. She tried it again; she got the same results. She became convinced that she was in alliance with Satanic forces: in her the worship of Satan replaced the worship of God. Thus she became, consciously and deliberately, if by delusion, a witch.

Renaissance witchcraft cannot be understood apart from the Satanic cult. The Black Mass developed shortly after 1300. In the celebration of the Catholic Mass a wafer is used with the monogram of Christ on it. The first evidence of the Black Mass turned up in 1324 with the arrest of an Irish woman among whose effects was found a wafer bearing the monogram of Satan. A few years later a French priest was arrested on charges of celebrating the Satanic liturgy habitually. The Black Mass which became widespread all through the Renaissance was essentially an inversion of the Christian Mass. The Lord's Prayer was said backwards; the sign of the Cross was made with the left foot on the ground. It was schizophrenic rebellion against everything inherited by tradition. To the witches this dramatization of their nihilism gave extraordinary emotional release and a sense of power. Often they organized themselves into covens not only to celebrate their rites but to deal in drugs, potions, and poisons, and to extort what "protection" money they could from the surrounding population. That witches were deluded does not alter the fact that they were vicious.

WE STILL know little about the human mind. No scholar as yet has had both the historical learning and the psychological insight to write an account of the social neuroses of the Renaissance. But clearly it was an age when so many people were deeply disturbed that things which we consider abnormal were raised to the level of mass phenomena and acceptance. Masochism had social sanction in the flagellants. Sadism—akin to the need to hate—led to a horrifying development of the technology of torture. Necrophilia — delight in corpses—appears in the Dance of Death, in the skeletal motifs of costume, and in the more gruesome manifestations of sepulchral art. Exhibitionism reached its culmination in the male costume of the sixteenth century.

And sporadically there would emerge mass hysterias like the St. Vitus Dance. In the 1490s, just as the witchhunt was approaching its greatest excesses, epidemics of demon possession began to appear, and they remained common well into the seventeenth century. Communities of religious women were particularly vulnerable: there was one bizarre case when an entire convent of nuns was possessed and mewed and purred like cats each afternoon.

But the greatest and most terrible manifestations of the Renaissance agony was witchcraft. Old foundations were slipping in various measure and variously in different places,

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but everywhere slipping. In the best of people and of ages there is hatred, but out of great doubt comes great hate. In such uncertainty some must always find the illusion of freedom through conspiratorial rebellion in secret alliance with alien powers hostile to the world they live in, while others must discover or invent an object on which to pour the bile secreted by their anxieties. The witch and the witch-hunter were children of one bewilderment, sharing one blind vengefulness, reflecting one mentality, and stemming from one inner necessity. In the Renaissance, as among the Navajos today, some people had to become witches and other people had to believe in witchcraft and to persecute witches in order to vent the wordless turmoil within them. As an eminent psychiatrist has said, the Renaissance kept the witch alive in order to kill her. And long before psychiatry was invented the wise French historian Michelet remarked that witches were born out of the despair of mankind.

Their slaughter went on generation after generation. Unnumbered thousands died hideously in every part of the European world. This is one of the forgotten chapters in the history of Western civilization. But it should not be forgotten; for neurotic cruelty is not beyond the capacity of our twentieth century. In a single year a Bishop of Bamberg burned 600 witches. In Savoy 800 were condemned to death in a batch. Everyone has heard that Calvin burned Servetus as a heretic. Few know that in one year of Calvin's rule in Geneva thirty-four witches were executed. The mania crossed the Atlantic and culminated in 1692, when twenty men and women were put to death in Salem, Massachusetts, for witchcraft. In Western Europe by that time it had very nearly died out.

Why did the witch madness come to an end? Partly, it would seem, because in the later seventeenth century once more an orderly concept of the universe emerged, one which we usually associate with the names of Descartes and Newton but which was the reflection of the thinking and feeling of many men. This new world-view ended Renaissance witchcraft far less because it was "scientific" than because it won the confidence and calmed the uncertainties of vast numbers of people.

ANNOUNCEMENT: The third and concluding article by John Mason Brown in his series on Justice Frankfurter, originally announced for this week, has been held over for the next issue.

RELIGION WITHOUT MAGIC

By

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Hemingway

Continued from page 24

him, in a death-ridden social epoch, he sought it out. And, like Crane, he did not want to understand either the social forces that were moving his period to these mass festivals of slaughter or the psychological sources of the morbid fascination within himself. Reason and intellect, as pursued by the social realists of war such as Tolstoy—this is something that Hemingway has always scorned, and perhaps feared.

But he was in full control of his own talent during these years. The great short stories of his "dark period" include "The Gambler, the Nun, and the Radio," "A Clean, Well-Lighted Place," "The Short Happy Life of Francis Macomber." These and the other tales which are collected in "The Fifth Column and the First Forty-Nine Stories" are the core of Hemingway's lasting work, his bid for immortality, and the true basis of the Nobel Prize award. When he returned to the American scene again, briefly, in "To Have and Have Not" (1937) his talent already showed signs of deterioration. And when he moved onto the best-seller list with his big novel of the Spanish Civil War, "For Whom the Bell Tolls," he paid the price for his complete indifference to social and political affairs.

The Spanish War was suddenly a "crusade" for Hemingway—that odd American word which substitutes moral fervor for intelligence. But the best portraits in the novel were still those of punchdrunk anarchists and rebels; the hero was another solitary and self-destructive romantic individualist; the central love affair was impossible, except for Hollywood. I think we will do well to forget Hemingway's press interviews and magazine articles during the last ten years, and his public role as an American sage. One might point to Walt Whitman's late years as a better example for our young writers; but history forgives much of an artist who has already changed the course of history. "Across the River and Into the Trees" recorded the worst side of the late Hemingway. "The Old Man and the Sea" was in part at least a return to the heroism of the solitary individual, set against a hostile universe, which Hemingway has always celebrated.

That this universe is also blind, or that Hemingway is blind to it, is the defect of this writer's singular virtues. Like Scott Fitzgerald, like T. S. Eliot, and so many other typical figures of the American Twenties, Hemingway is also a Prospero of the mood story. When the magician's wand is broken, when we have escaped from the spell of the poetry itself, perhaps the area of Hemingway's fiction does seem more like an enchanted island than a complete world. If we set him against the perspective of the generation of social realists who preceded him and opened up his way, from Jack London to Theodore Dreiser, his work shows what has gone out of modern American prose, as well as what he has distinctively brought to it. Perhaps he has omitted too much in order to gain that crysal clarity, that ambiguous simplicity, that permanent luster of his best short stories. But what is there nobody can deny; and literature will preserve it.

—Maxwell Geismar.

The Buck

By Edith Stuurman

TALL and tense and motionless as though
silence could matter still, the young buck stood
back of the bramble tree as though it were a wood,
and all around the blank, white field of snow.
Facing the level rifle, he felt the flow
of courage through him, danger's sudden food;
he heard the shot which blinded him with blood
behind the tree which grows as antlers grow.

All he had had a claim upon was gone:
a field, a river, a doe on spring's young slope,
paths which had pushed the forest pines apart
for his passage between them: these, and one
thing more like knowledge,—his wild creature hope
that nature would save him,—spilled slowly out of his heart.

Writers and Writing

Continued from page 22

ness becomes evident. Here Conrad envisages the individual torn between "official" social morality and the irrationality of animalism and chance. The chain of fatality may be held in check, but only imperfectly, by love and faith. In the final phase—exemplified by "Chance," "Victory," "The Rescue"—tragi-comedy supplants tragic irony. Against the background of a fallen Eden, ladies in distress complemented by chivalrous men are central. But the rescuers are deceived by illusion, and there are further contrasts of false chivalry with genuine love. For summation Mr. Wiley analyzes "The Shadow Line," a confessional novel with a motif of guilt and absolution. Like most of Conrad, this deals with illustion and the loss of innocence. —Edward A. Bloom.

EMILY BRONTË DISSECTED: Any new insight into the enigmatic genius of Emily Brontë would be welcome indeed. But the hoped-for vision will not be found in the collaboration of Muriel Spark and Derek Stanford. Their "Emily Brontë" (British Book Centre, $4) is remarkable only for its infelicities of expression and haste of construction. Mrs. Spark has written the biographical portion which, purporting to be an analytical examination, churns over the known details of Emily's aloofness, associations with the other talented members of her family, and the like. Mrs. Spark appears to be intrigued by Emily's celibacy, on which she muses long. "Emily," she concludes, "was definitely of the female sex." Mr. Stanford's critical chapters are more to the point, although their value is diminished by excessive hostility to previous critics —"the false baptists of the Brontë dispensation"—and by the determined certainty that his own view is the only right one. Most of his concern is for the poetry, to which he applies—as he carefully (and unnecessarily) explains —the methodology of the American New Criticism. Mr. Stanford discounts the "Gondal" poetry, in which Emily and Anne collaborated, as a fair measure of poetic worth; and he denies the influence of Byron on Emily. On the positive side, he finds Emily the author of six of the best poems in English, in which the regionalism of her native Haworth is blended with universal principles. For Mr. Stanford Emily in these few poems is a surpassingly great metaphysical and mystical writer, notable for the distinctiveness of her rhythms and diction. —E. A. B.

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SR OPERA SECTION

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OPERA U.S.A. 1954

IF THERE is any long-established art form to which present economic conditions would appear disadvantageous, its name would certainly have to be opera. Opera's proper presentation involves more unionized labor—not to mention extra-fare talent—than any other type of theatrical endeavor, plus suitable surroundings and a receptive public. Despite all the disadvantageous circumstances, one way and another more opera is going to be played and listened to around the country in the next six months than in any previous winter for years back.

The documentation is easily available: a successful season in San Francisco now finds one in mid-progress in Chicago, with every promise of comparable success, as supporting stanchions to the sometimes buffeted but not yet vanquished standard at the Metropolitan. New Orleans is rebuilding its old operatic independence, and such Texan communities as San Antonio, Fort Worth, etc., are much concerned with basic opera organizations, to which imported stars may be added. The New York City Opera Company has had a typically varied season at home, but now constitutes a new nucleus of touring experience, with such cities as Detroit bringing in name performers in leading roles because the Metropolitan's territorial agreement with Cleveland puts Michigan off-limits where formal appearances of the Big Name company are concerned.

This encouraging artistic vitality in an atmosphere of highly discouraging economic factors is worth consideration. What is responsible?

First, of necessity, is the durability of the essential thing itself.

An associated circumstance is the non-replenishment of the symphonic literature from contemporary sources, resulting in the recourse to operatic material as deviation from the customary round of symphonies and concerti.

None of this is without background, however, and much of that background seems to be related to the vastly expanded literature of opera in recorded form that has accrued in the last half-dozen years, thanks to the long-playing record. No one can desire what he has not already grown to appreciate, and that truism is certainly applicable to the increased demand for opera of all sorts, nationwide.

This, to me, seems a healthy situation, because facilities may be lacking in a given place for a particular kind of enterprise, operawise, while lending themselves readily to another. Examples abound of workshops, theatres-in-the-round, studio groups, etc., which have adapted themselves to circumstances and done spectacularly well with certain projects, whereas others would have worked out, substantially, to nothing.

A good deal of this increased audience interest, I think, has come about from recordings, because the concentration on musical values has tended to subordinate visual considerations. In other words, the opportunity for a modern audience to savor again the musical charms of Bizet's "Pearl Fishers" or Mozart's "Zaide" or Rossini's "Comte Ory" has created a demand for live performances, with or without scenery. It has also instilled in many listeners an awareness of the musical pleasures they have been missing these many years because of an arbitrary judgment relating to drawing power or box-office attraction.

It is not too many years since Mozart's operas were anathema at the Metropolitan, presumably our sophisticated opera theatre. I have long held the belief that the Glyndebourne and other recordings of Mozart had a profound effect on altering that attitude. I could hardly wish more than that the many excellent, if obscure, operas in the sub-joined listing would institute a similar demand. They can't be worse than a lot we have been seeing.

—THE EDITOR.

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The "Norma" of Callas on LP

THE battle has been joined, and soon will be raging fiercely in living rooms from coast to coast: Is Maria Callas a Norma to the Bellini taste, or is she a mere impostor in the realm where Zinka Milanov has long held queenly sway? Whether it is so stated or not, that is the undercurrent of many a comment already aroused by the appearance of Angel 3517C $17.85, with Tullio Serafin conducting Ebe Stignani once more as Adalgisa, Nicola Rossi-Lemeni as Oroveso, and Mario Filippeschi as Pollione.

The first fact is, whatever the minute judgment of Miss Callas's virtues as Norma—and I think they are considerable—this is by far the best total presentation of "Norma" I have heard. My experiences along these lines may be singularly unfortunate, having been restricted to Metropolitan presentations and not including the best of those in recent times, when Serafin conducted and Rosa Ponselle sang. But one can absorb, from the meticulous preparation of Serafin and the mounting eloquence to the last page, why "Norma" ranks as a great tragic opera. Most times in my theatrical experience it has been a series of exacting showpieces, never perfectly sung, strung on a dull story. Here the showpieces are still not perfectly sung, but they are integral parts of a wonderfully consecutive score.

It is Miss Callas's essential virtue to be a convincing Norma from first to last by drawing on those resources of dramatic projection and deeply emotional nature conveyed to us through her Elvira in "Puritani," Santuzza in "Cavalleria," and Lucia (if by no means in her recent Violetta). Furthermore, all the voice she has to offer is not too much for this immense part, and it has the tragic accent which is wanted. Technically, it is decidedly erratic, not at the best in "Casta diva" (sung, as is customary, in F rather than the written key of G) or "Mira, O Norma" (the whole duet with Adalgisa is transposed down from C to B flat). Descending scales were plainly Callas's *bête noir,* and the oft-repeated device frequently suggests a ball rolling down an inclined plane rather than bumping off a sequence of steps.

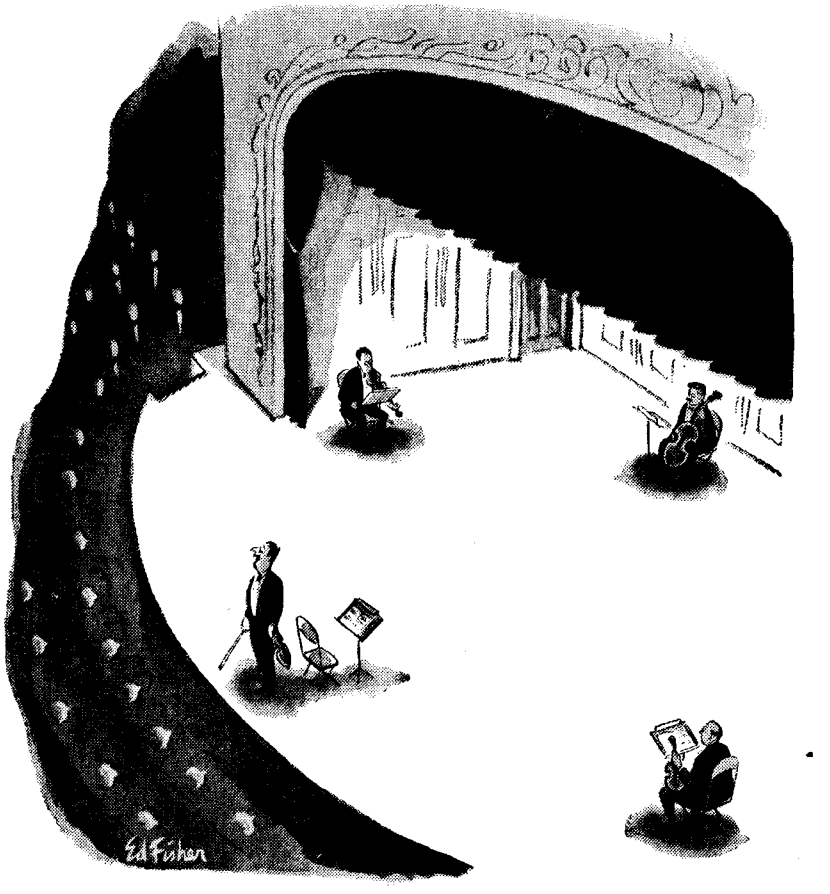
Against this, however, one has to measure Miss Callas's ability to form such a phrase as "Teneri, teneri" (when she is contemplating the murder of her children) with powerful musical sense and a real emotional impact, or the bloodcurdling "Guerra," when she has decided to let her people have at the oppressive Romans, or the vengeful "Tutti! I Romani." The simple fact is that instead of putting all her emotional eggs into the one basket of "Casta diva" (with a few left over for the duet), Miss Callas rises to every expressive height, which is much as one can ask in any interpreter of such a complex role. It is not the beautiful sound remembered from some performances of Milanov, or her records or Cigna's, Ponselle's, or Muzio's, but it IS Norma.

Compared with the famous Adalgisa she sang in the only previous complete Norma (it was more striking, for some, than the tremulous performance of Gina Cigna in the title role), Ebe Stignani's tones have lost much in power and luster, as might be expected over a fifteen-year span. However, she still commands a grand sense of the line inherent in such music, and delivers many phrases, such as "Il pensiero al cielo" (page 61 of the Novello score) or "Ciel così parlar" (a few pages later) with enormous conviction and plenty of vocal strength to hammer home the salient notes. Surprisingly, too, her voice of today makes for a highly satisfactory blend with that of Callas, though it is the soprano who more often commands the mezzo quality, rather than *vice versa.* But there is real ensemble in "Mira, O Norma" and the other episodes they sing together, thanks to the watchful eye of Serafin as well as to the intelligent effort personally expended.

Good Polliones are, if anything, even more a rarity than good Normas, and Mario Filippeschi doesn't make the task sound any less difficult than it is. However, his is a voice of agreeable quality, and when he is not torturing it for top tones it doesn't contain he sings a manly, musicianly, and far from unattractive performance. I cannot say as much for Rossi-Lemeni, whose Oroveso sounds in decidedly poor voice from first to last.

As a totality, this "Norma" has been very soundly conceived, and the engineering standard is high throughout. In every ordinary respect, this is a first-class accomplishment of a difficult task, in which Angel may take well-deserved pride. The pictorial presentation and literary addenda are up to customary standard.

—IRVING KOLODIN.



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MUSIC TO MY EARS

Callas's "Norma" in Chicago, Symphony of the Air, etc.

IN AN historic succession of imported singers introduced to American audiences by Chicago operatic enterprise (such as Amelita Galli-Curci, Lotte Lehmann, and Frida Leider), Maria Callas is the latest but by no means the least. She differs from the other sopranos in that, though an artist of established European reputation, she is New York born of Greek ancestry. There was no place for her when she came back to New York after spending the war years in Greece; but the place she made for herself in her debut as "Norma" is as big and broad as the country itself.

"Norma" is not everybody's opera, and it is especially not everybody's opening-night opera. That Miss Callas, by sheer force of talent and personality, held intent the socially-minded (if not socially-conscious) audience that filled Chicago's huge Civic Opera Theatre is a tribute to her gifts. That they occasionally rose to a realization of what she was doing (eventually, of course, the knowing fraction fanned the blaze) is a compliment to their emotions, if not their manners.

The qualities that made Miss Callas's recorded "Norma" notable are only the beginning of the effect it makes in the theatre. London knew her as a heavy-set, not-too-active figure when she sang "Norma" in Covent Garden early in 1953. She has, since then, slimmed considerably (as much as forty pounds by some calculations), and is now an electric figure on the stage, charged with a sense of dramatic fitness, with alternating currents of fury and repose producing a very direct result on her listeners. I couldn't make out in the mostly dim lighting of "Norma" whether she is anything close to pretty, but she is certainly as comely as a Norma need be.

Vocally, the sound Miss Callas produces may be best characterized as peculiar, for it adheres to no conventional concept of tone production. It is substantially an instrumental concept of the human voice she espouses; and like all the great instrumentalists, she uses it for intensely artistic ends. This is no screamer, no calculator of an audience effect. She works on, and with, the voice almost externally. No shading it to a thin line of filigree in "*Casta Diva*," later exploding its vengeful power in a denunciation of the perfidious Pollione. It is a measure of Miss Callas's increasing command of her remarkable instrument that this "spot" "*Casta Diva*" was more even, better articulated than the recorded one, that she flung off C's with abandon, and a climaxing D at the end of Act II with assurance. One thing seems certain: it will get a lot better before it gets worse. She impresses one as that kind of worker.

In other respects, this was a "Norma" of many admirable qualities, especially as it involved the Adalgisa of Giulietta Simionato. This splendid mezzo (soon to be heard at the Metropolitan) has discipline, fire, and vivacity, as well as a sound of uncommon richness. She is handicapped by an abbreviated figure, but it is well-proportioned and she moves well. Excellent vocal technique and a magnetic stage personality are other factors in her favor. Mirto Picchi was an almost first-class Pollione, but he is also short in stature if long on loud tones. Nicola Rossi-Lemeni's Oroveso is imposing dramatically, though it is disheartening to hear the quaver and vibrato that have come into his once majestic voice.

Taken together, the performance was an impressively engraved calling-card for this aspiring endeavor. The orchestra directed capably by Nicola Rescigno was a little ragged, but it responded with enthusiasm when Miss Callas communicated her fervor about Bellini to all the sundry—musicians, conductor, audience. Scenically, the production was better than last season's Metropolitan venture, which, if no imposing accolade, is still a measure of merit, however relative.

CARNEGIE HALL has seen many historic examples of virtuosity in its sixty-five years' history, but few to excel, in magnitude and quality, the mass demonstration of musicianship, musical skill, and human pride manifested by the so-called "Symphony of the Air" (ex-NBC Symphony) in its survival concert at the end of October. The determination to play its first concert, since the retirement of Arturo Toscanini, without a conductor was a perilous one; but the well-founded reasons were a sure rock of support.

Among the fundamental ones were an individual level of skill long tempered in the heat of Toscanini's own energies, plus a continuity of association rarely equalled in the annals of fine musicians and a fine conductor. The resultant performances of Berlioz's "Roman Carnival," Dvorak's "New World" symphony, the "Classical" of Prokofiev, Tchaikovsky's "Nutcracker" suite, and the "Meistersinger" overture were more than reasonably close facsimiles of the Toscanini originals; they were evocations of his spirit, testimonials to the way in which his musical creed had made them an artistic entity. If ever a conductor had a more sincere tribute to his musical philosophy, I have not heard of it.

It was interesting, nevertheless, to consider the way in which the superb execution, sharp, integrated, totally responsive to the cues and controls of Concertmaster Daniel Guilet, nevertheless showed the absence of a central executive influence. It was mostly in the area of dynamic balance, where the ebb and flow of the music required a soft horn passage, for example, juxtaposed to one of louder emphasis in the trumpets or trombones. A controlling ear would have established a relative degree of force in the intensity of the moment; playing without that controlling ear the men had to rely on absolutes of loud and soft which tended to be louder and softer than wanted. The mere fact, however, that one tends to so fine a point as this for analysis shows what a tight discipline, musicality, and purposefulness this group of men possesses. It is unthinkable that the long years of training and experience which are basic to such an accomplishment shall be sacrificed without public support. Contributions may be sent to Room 104, Carnegie Hall, New York, addressed to the Symphonic Foundation of America.

MANY of the same players made their fine if anonymous contribution to the quality of the NBC-TV's pro-

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duction of Mozart's "Abduction from the Seraglio," as conducted by Peter Herman Adler on a recent Sunday. This was, on the whole, a smoothly-staged, well-integrated effort, attesting to the high degree of theatrical skill commanded by Samuel Chotzinoff's team. I found the "television version" of the text credited to the "NBC Television Theatre" (based on a translation by Albert Stoesse) not much better than the generality of such matters in English, due in large part to the word-repetitions which Mozart wove into his score in almost every number. And such expressions as "risk my neck" or "shout it to the world" do protrude.

Vocally, the best work was done by Virginia Haskins, a pert, vivacious Blonda, and David Lloyd as a suitably silly Pedrillo. Nadja Wikowska managed to do *"Martern aller arten"* mostly on pitch and at a good pace, but the voice is light in color, brittle in quality for this order of thing. Davis Cunningham was Belmont and Leon Lishner, Osmin, with better dramatic than vocal results.

In her broadcast appearance with the New York Philharmonic-Symphony, Raya Garbousova included Vittorio Rieti's second cello concerto, which she had played for the first time with the orchestra earlier in the week. This is a rather puzzling work, with what sounds to be a speculative, well-thought-out slow section (the work is played in a consecutive movement, with cadenzas joining the sections), but two faster movements that lacked equivalent continuity and ear attraction. It could be that both soloist and conductor need closer acquaintance with it to get the most from it, for it certainly suggests a stronger work than it proved, *in toto*. Mitropoulos earned credit, too, for his energetic performance of the Vaughan Williams Symphony No. 4. —IRVING KOLODIN.

Opera Literature on LP

RECORDINGS is gratified to be able to present to its readers a preview of a portion of **Philip Miller's** forthcoming **"Vocal Music on LP,"** to be published early in 1955 by Alfred A. Knopf, Inc. This material is, of course, much condensed from the book form, but it indicates the scope of that coverage. Lesser-known operas will be covered soon.

Asterisks indicate the operas at present scheduled to be included in the Metropolitan Opera repertory for the 1954-55 season.

***"AIDA"** (Verdi). Best all-around version is that with Tebaldi, Stignani, and Del Monaco, L-LLA 13, $17.50, though the mezzo and tenor are somewhat below top form. Of historic interest, but mechanically far inferior, are the Serafin-led V-LCT 6400, $23.80, and the still older C-EL 3, $17.50, with Arangi-Lombardi and Lindi.

"ALCESTE" (Gluck). The only recording, Oc-OCS 304, $17.50, features a soprano with grand possibilities but lacking the vocal technique so necessary in Gluck. There is not enough style anywhere in the cast.

"AMAHL AND THE NIGHT VISITORS" (Menotti). The original television cast, with the exceptional boy soprano Chet Allen, set an unbeatable standard in this simple drama on V-1M 1701, $5.95.

"L'AMICO FRITZ" (Mascagni). A definitive performance, led by the composer on Cet 1203, $11.90, features Tassinari and Tagliavini at the top of their form. Aging recording is not perfectly balanced, but acceptable.

"L'AMORE DEI TRE RE" (Montemezzi). Clara Petreila portrays a Fiora of youthful charm if not complete vocal finish on Cet 1212, $11.90. Bruscantini is an outstanding Archibaldo.

***"ANDREA CHENIER"** (Giordano). For sheer excitement the best performance is still V-LCT 6014, $10.90, with Caniglia and Gigli. Of two more modern recordings U URLP 218, $17.85, has the edge mechanically, though Cet 1244, $17.85, has the advantage of Tebaldi's fine singing.

***"ARABELLA"** (Strauss). In lieu of a complete recording we must be content with two excerpts on L-LL 856, $5.95, combined with Strauss's four last songs, or LD-9027, $2.95, where they occupy two ten-inch sides. The duets are beautifully sung by *Della Casa* with Gueden and with Poell.

***"UN BALLO IN MASCHERA"** (Verdi). Serafin leads Caniglia, Barbieri, Gigli, and Bechi through an idiomatic if somewhat slick performance on V-LCT 6007, $10.90, which, though several years old, will probably be preferred to the Leibowitz reading with a not quite acclimated French cast on Ren-SX 207, $17.85.

***"IL BARBIERE DI SIVIGLIA"** (Rossini). Simionato, Infantino, and Taddei, on Cet 1211, $17.85, give the best total of good singing, but De los Angeles lifts V-LM 6104, $17.85, by her magnificent singing, despite Bechi's unsubtle Figaro. C-EL 1, $5.96, is a memento of Stracciari, a great Barber of the past.

"THE BARTERED BRIDE" (Smetana). The sparkling comedy sounds best and somehow funniest in the original Czech, even if we don't understand a word. The Prague cast on U-URLP 231, $17.85, depends on ensemble rather than exploiting its stars, outclassing the Berlin version in German on U-URLP 210, $17.85.

"LA BATTAGLIA DI LEGNANO" (Verdi). Caterina Mancini heads a competent cast in this unfamiliar early score on Cet 1220, $17.85.

***"LA BOHÈME"** (Puccini). If Toscanini's *tempi* in the 1946 broadcast, preserved on V-LM 6006, $11.90, are on the fast side, those of Erede on L-LLP 462-63, $11.90, are inclined to be slow. The latter's cast—Tebaldi, Gueden, Prandelli, Arie—is the stronger, the recording generally the more satisfactory. A set of highlights on V-LM 1709, $5.95, with Albanese, Munsel, Di Stefano, and Warren, is distinguished by the specially fine singing of the tenor.

"BORIS GODOUNOW" (Mussorgsky). Christoff gives a great performance of the title role, and doubles in two other parts on V-LHMV 6400, $23.80, under Dobrowen's baton. This outstanding recording outclasses a Soviet presentation available on at least two American labels. The great Boris of the past can be heard in Chaliapin's highlights, V-LCT 3, $4.95.

"IL CAMPANELLO" (Donizetti). An unfamiliar comedy is done with great good humor on Cet 50027, $5.95. The star of the show is Bruscantini, who has a part well suited to his *buffo* gifts.

"CAPRICCIO" (Strauss). Schwarzkopf's superb recording of the final scene in Strauss's last opera is combined with his last four songs on An 35084, $5.95. For a further excerpt we must go to Dermota's Recital on L-LLP 345, $5.95, in which the tenor does well by the "Sonnet."

***"CARMEN"** (Bizet). All three complete recordings have their virtues: V-LM 6102, $17.85, has the spirited conducting of Reiner and Stevens's popular Carmen, supported by Albanese, Peerce, and Warren; C-SL 109, $17.85, has admirable singing by Michel, Jobin, and Dens, and an outstanding Micaela in Angelici; L-LLPA 6, $17.85, has the most temperamental Carmen in Juyol, and the best Don José and Toreador in de Luca and Giovanetti, under the masterly direction of Wolff. The Columbia version uses the original spoken dialogue instead of the recitatives added after Bizet's death.

***"CAVALLERIA RUSTICANA"** (Mascagni). With Callas and Di Stefano in the leading roles, and with Serafin's beautifully controlled yet powerful reading splendidly recorded, An 3509B, $11.90, furnishes the best realization of this score. Milanov and Bjoerling, not quite at their best, are the features of V-LM6106, $17.85; they provide more excitement than Harshaw and Tucker on C-SL 123, $10.90.

"LA CENERENTOLA" (Rossini). Mezzos equipped to sing Rossini's florid music are never too plentiful; Simionato proves to be one of the best of them on Cet 1208, $10.90. The excellent supporting cast includes Valletti as Prince Charming and the *buffo* Dalamagnas, with Rossi on the podium.

"THE CONSUL" (Menotti). The singing of the original Broadway cast of this contemporary opera is preserved on D-DX 101, $11.90; Patricia Neway made her reputation in the leading role, and Marie Powers has a part cut skilfully to measure.

"LES CONTES D'HOFFMANN" (Offenbach). Offenbach's masterpiece is to be had in three languages: from Paris comes C-SL 106, $17.85, with an excellent cast led by Cluytens; from England we have L-LLPA 4, $17.85, actually the sound-track of the successful film, with Sir Thomas Beecham at the helm; and from Berlin emerges conductor Rother with a cast headed by Erna Berger on U-URLP 224, $10.90. For all Beecham's vital conducting, the French version is the most successful, and truest to the score.

"DER CORREGIDOR" (Wolf). That Hugo Wolf's opera has been recorded at all is almost too much to believe, but it is to be had on U-URLP 208, $17.85, with a distinguished cast headed by Teschemacher, Marta Fuchs, Erb, and Hermann, under Elmendorff. Not all the subtleties of the score come through, and there has been some unfortunate cutting. Most of the singing is very good.

"COSÌ FAN TUTTE" (Mozart). Devotees of opera in English will rejoice in the Metropolitan Opera production with Steber, Thebom, Tucker, and Guarrera under Stiedry on C-SL 122, $17.85; others will find more Mozartean style in the prewar Glyndebourne Festival Italian recording conducted by Fritz Busch, V-LCT 6104, $17.85. Columbia's is the vastly superior reproduction.

"LA DAMNATION DE FAUST" (Berlioz). The recent Boston Symphony performance of this "dramatic legend" is a triumph for all concerned, but especially for conductor Munch. The orchestra plays magnificently, the Harvard and Radcliffe chorus has the time of their

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lives, and the soloists all outdo themselves. Singer is Mephistopheles, Danco Marguerite, Poleri Faust on V-LM 6114, $17.85.

"DIDO AND AENEAS" (Purcell). The production at the Mermaid Theatre was a labor of love, and it afforded Flagstad the opportunity to use her opulent voice in the broad and noble music of Dido. The recording on V-LHMV 1007, $5.95, is not altogether even.

***"DON CARLO"** (Verdi). Caniglia and Stignani are the special stars on Cet 1234, $22.80, though Neri makes a powerful Grand Inquisitor and Rossi-Lemeni plays for all the drama in the role of King Philip. V-LM 1128, $5.95, is a set of highlights, mostly by artists who sang in "Don Carlos" at the Metropolitan. Thebom outdoes Stignani in the first act aria, and nearly equals her in *"O don fatale."*

***"DON GIOVANNI"** (Mozart). HS-HSLP 2030, $22.80, was a musicological venture, adhering strictly to the original Prague score. On the last disc-side are later additions for Vienna. But the singing of Grob-Prandl, Konetzni, even that of the aging Stabile in the name part is no match for that heard in Glyndebourne before the war, preserved on V-LCT 6102, $17.85.

"DON PASQUALE" (Donizetti). A choice between U-URLP 228, $11.90, and W-WAL 206, $11.90, is pretty much a toss-up. The former, made in Milan under Parodi, has a stronger male faction in Lazzari, Poli, and Corena, while the latter, from Vienna and led by Quadri, offers the better Norina in Aimaro.

"DIE DREIGROSCHENOPER" (Weill). The modern "Beggar's Opera" was first produced in Berlin in 1928, with the composer's wife, Lotte Lenya, in the role of Jenny. A set of highlights on Cap P-8117, $5.95, remains to remind us of how it all sounded then. A new version, in translation by Marc Blitzstein, was presented in New York last winter, with Lenya in her old role fairly stopping the show. MGM-E 3121, $4.85, shows Lenya as outstanding in an excellent cast.

"ELEKTRA" (Strauss). The complete recording on Cet 1209, $5.95, was made at a public performance; along with the excitement of the occasion and Mitropoulos's vital beat there is the usual quota of extraneous noises, and the quality of the reproduction is uneven. Beecham's famous version of the final scene, now on V-LCT 1135, $5.95, still sounds reasonably well, and some of Schlüter's singing is very beautiful. A recent set of highlights on D-DL 9723, $5.85, features Christel Goltz and is directed by Solti. This is the best recording, and it has its share of the thrills.

"L'ELISIR D'AMORE" (Donizetti). Of two excellent recordings HMV-ALP 1067-68, $13.90, is the more natural and atmospheric in sound. Carosio's Adina has a shade or two of distinction to set her over Noni's on Cet 1235, $17.85. There is not much to choose between the rest of the admirable casts.

"DIE ENTFÜHRUNG AUS DEM SERAIL" (Mozart). One of the most satisfactory recording casts assembled for any opera does the honors on L-LLA 3, $17.85, under the direction of Krips. Lipp, Loose, Ludwig, and Klein are all first-rate; Koreh not quite in their class.

"ERNANI" (Verdi). The cast on Cet 1210, $17.85, is familiar, including Mancini, Penno, Taddei, and Vaghi. They sing the opera competently enough, but without great distinction.

"FALSTAFF" (Verdi). Toscanini's broadcast of April 1950 is now available on V-LM 6111, $17.85. Good singing by Nelli, Stich-Randall, Valdengo, and above all Elmo seems less important than the wizardly delicacy of the Maestro's realization of the score. On Cet 1207, $17.85, Taddei presents a more mature and unctuous Falstaff than Valdengo's, and the rest of the cast is admirable. But conductor Rossi is not Toscanini.

"LA FANCIULLA DEL WEST" (Puccini). Conductor Basile leads a competent cast through Puccini's "American" opera, with generally satisfactory results. Nothing outstanding on Cet 1215, $17.85.

***"FAUST"** (Gounod). Though V-LM 6400, $17.85, was recorded in Paris under André Cluytens, the cast is international. Victoria de los Angeles is a lyrically appealing, if not brilliant, Marguerite, Gedda an adequate Faust, Borthayre an excellent Valentine, and Angelici a charming Siebel, but Boris Christoff is out of his element as Mephistopheles. Something of the bloom has gone off the sound of V-LCT 6100, $17.85, but it has an authentically French cast, and it has Beecham's insight into the orchestration. C-SL 112, $17.85, the official Metropolitan version, conducted by Cleva, is not happily cast.

"FIDELIO" (Beethoven). See page 44.

"LA FIGLIA DEL REGGIMENTO" (Donizetti). Pagliughi, an admirable singer, seems to lack the light touch demanded by this opera, though the rest of the cast, especially Bruscantini, are good. (Cet 1213, $11.90)

***"DIE FLEDERMAUS"** (J. Strauss). For a genuinely Viennese production, sung to perfection, L-LLP 281-82, $11.90, seems unlikely to be superseded. Gueden, Lipp, Patzak, and Poell are some of the stars and Clemens Krauss the conductor. The official Metropolitan English version is available on C-SL 108, $11.90, with Pons, Welitch, Tucker, Kullman, and others singing under Ormandy's direction. An abridged performance, V-LM 1114, $5.95, using the English of Ruth and Thomas Martin, enlists Resnik, Munsel, Melton, Peerce, and Stevens.

"DER FLIEGENDE HOLLÄNDER" (Wagner). The older of two recordings, Mer MGL 2, $9.70, has Clemens Krauss at the helm, and Hans Hotter in his justly famous characterization of the Dutchman. Infinitely better is the exciting Fricsay reading, D-DX 124, $17.85, with Metternich as the Dutchman. The weak spot in the cast is Kupper's Senta, whose voice is not too steady.

"LA FORZA DEL DESTINO" (Verdi). Caniglia and Stignani are the stars of a not very new recording, Cet 1236, $17.85, which remains preferable to U-URLP 226, $17.85, with Guerrini, Pirazzini, Campora, and Corena.

"FOUR SAINTS IN THREE ACTS" (Thomson). Though made some fourteen years after the premiere, V-LCT 1139, $5.95 has most of the principals from the original cast. It was made, too, just before the coming of LP, which probably accounts for the amount of cutting the score was subjected to.

"DER FREISCHÜTZ" (Weber). From Dresden comes a recording made under the direction of Kempe, with Trötschel, Beilke, Aldenhoff, and Böhme, U-URLP 403, $11.85. A Viennese version conducted by Ackerman is very nearly as good: Cunitz, Loose and Hopf head the cast, L-LLA 5, $17.85.

"GIANNI SCHICCHI" (Puccini). Taddei, in the title role, easily carries the performance on Cet 50028, $5.95, though the cast is a competent one.

***"LA GIOCONDA"** (Ponchielli). The sensational Callas is the feature of Cet 1241, $17.85, though Barbieri is a vivid Laura, Poggi's Enzo

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somewhat immature, and the supporting cast not altogether even. Corridori, in U-URLP 229, $22.80, is no match for Callas.

"UN GIORNO DI REGNO" (Verdi). Verdi's one early comedy is sung by a dependable cast, including Pagliughi, Capecchi, and Bruscantini, on Cet 1225, $11.90. The reproduction is variable.

"GÖTTERDÄMMERUNG" (Wagner). Of various excerpts from the final "Ring" drama, Flagstad's Immolation Scene on V-LHMV 1024, $5.95, is far and away the most impressive. Supported by the Philharmonia Orchestra under Furtwängler, the soprano has rarely been so well recorded. Three other Brünnhildes may be heard in the same music: Frida Leider, a great soprano of two decades ago, gives a stunning performance as part of a highlights program on Et 480, $5.95; Helen Traubel has in her version the happy collaboration with Toscanini on V-LCT 1116, $5.95, though the recorded sound is somewhat dulled in its LP version; and on C-ML 4742, $5.95, Margaret Harshaw shares the honors with Ormandy and the Philadelphia Orchestra.

"GUGLIELMO TELL" (Rossini). Taddei gives another of his sterling characterizations in the title role on Cet 1232, $22.80, supported by Carteri, Sciutti, and Filippeschi, who are acceptable though they do not match his standard. Rossi is the conductor.

"HÄNSEL UND GRETEL" (Humperdinck). Schwarzkopf and Grümmer are in the title roles in a virtuoso performance on An 3506B, $11.90. Singing, orchestral playing, and reproduction are extraordinary. A good cast including Erna Berger and the veteran Margarete Arndt-Ober struggles valiantly against poor recording on U-URLP 212, $11.90. For those who want the work in English, it is available in the Metropolitan cast headed by Conner and Stevens on C-SL 102, $11.90.

"L'HEURE ESPAGNOLE" (Ravel). Any of the three modern recordings of this incomparable work would be more than acceptable by itself. On Vox PL 7880, $5.95, Leibowitz leads a sound performance, with the rather brash Linda as Concepcion. Better balanced, subtler, smoother sounding, and orchestrally superb is the Ansermet reading on L-LL 796, $5.95. Danco, the Concepcion, may be a little too reserved, but she sings beautifully. A medium is struck by An 35018, $5.95, which is not quite so polished as London's recording, but more so than Vox's. Cluytens is less subtle than Ansermet, and Duval draws a less obvious character than Linda.

"IDOMENEO" (Mozart). A cast headed by Hopf, Grob-Prandl, Handt, and Taubmann, under the direction of von Zallinger, strives valiantly with the heroic style of Mozart's *opera seria* on HS-HSLP 2020, $23.80. This is noble music, and emerges as such when the singers are not weighted down. An abbreviated version, in German, of Wolf-Ferrari's edition of the score on Mer-MGL 5, $9.70, is not recommended.

"LAKMÉ" (Delibes). Mado Robin, who sings Lakmé on L-LLA 12, $17.85, has an electrifying top voice, effective in the "Bell Song," and a haunting lyric quality that wants maturity and some further study. The men in the cast are very good.

"LOHENGRIN" (Wagner). None of the four recordings is altogether satisfying, but the best in quality of recording is HMV-ALP 1095-98, $17.85. It has the most steady Elsa in Cunitz, the best Ortrud in Klose, and a properly villainous Telramund in Metternich, though the latter is outdone by Frantz on D-DX 131, $23.80. On the other hand, the best Lohengrin is Windgassen on L-LLA 16, $29.75. The last named is a stage performance made at Bayreuth under Keilberth's direction; its reproduction is uneven.

"I LOMBARDI" (Verdi). The cast on Cet 1217, $17.85, brings together some excellent voices, though the vocalism is uneven. The recording is variable in quality, and there is a persistent hum.

"LOUISE" (Charpentier). Our only recording of this popular opera is old and abridged, but it was made under the supervision of the composer, conducted by Bigot, and enlisted two of France's greatest opera stars of the Twenties and Thirties—Vallin and Thill. A good recording in its day, as C-EL 7, $11.90, it has lost the brilliance and the bloom it once owned.

"LUCIA DI LAMMERMOOR" (Donizetti). For all the vocal opulence and the aristocratic phrasing of Callas on An 3503B, $11.90, I prefer the lighter, more agile voice of Pagliughi as Lucia on Cet 1205, $17.85. The former has the stronger supporting cast, however, and the authoritative Serafin at the helm. Recordingwise, too, Angel takes the lead.

"LUISA MILLER" (Verdi). Youth and age meet in the cast of Cet 1221, $17.85, with the more than promising Lucy Kelston and the veteran Lauri-Volpi, who still has moments of his old-time splendor (he never was especially noted for *mezza voce*). On the whole an adequate performance.

"LULU" (Berg). C-SL 121, $17.85, is a *tour de force*, any way you take it. At the head of an expert cast, Ilona Steingruber somehow succeeds in making the ungainly vocal lines seem natural. Conductor Häfner and the recording engineers also deserve great credit.

"DIE LUSTIGEN WEIBER VON WINDSOR" (Nicolai). A cast including Lore Hoffmann, Walther Ludwig, and Wilhelm Strienz enjoys the lyricism as well as the comedy of this delightful opera on U-URLP 214, $17.85. The reproduction, unfortunately, has its ups and downs.

"MACBETH" (Verdi). A performance in German, and noted as abridged (though the cuts are not too terribly drastic) makes a good case for this sometimes splendid middle-period Verdi score on U-URLP 220, $17.85. Höngen negotiates Lady Macbeth's music quite successfully without creating a strong character, and the rest of the cast is acceptable. The balance might be better.

*__"MADAMA BUTTERFLY"__ (Puccini). There could be disagreement as to whether a creamy, tempered, Italian voice like Tebaldi's on L-LLPA 8, $17.85, makes a more convincing Butterfly than the rather thin and girlish (though actually no longer young) high soprano of Dal Monte on V-LCT 6006, $11.90; but there can be no question that supporters of Gigli will overlook the aging recording of the latter set without complaint. Mechanically, C-SL 104, $17.85, is the best of the three, but the singing of Steber, Tucker, and the rest of the Metropolitan cast must take third place.

*__"MANON"__ (Massenet). The appealing Manon of Micheau, the healthy singing of Libero de Luca as Des Grieux and Bourdin's striking characterization of Lescaut are to some extent neutralized by the introduction of a commentator, who, telling the story in French, covers up some cutting of the score on L-LLPA 7, $17.85. Lacking this diversion, and also well sung, is the prewar presentation on C-EL 6, $8.94, with Feraldy and Rogatchewsky, but the reproduced sound is uneven.

"MANON LESCAUT" (Puccini). A new release, announced but not yet heard, L LL 1131-32, $11.90, has for its stars Tebaldi and Del Monaco, and thus the potential for a better performance than Cet C-1243, $17.85, with Petrella and Campagnano. This one is quite adequate, but hardly distinguished.

"MARTHA" (Flotow). Erna Berger and Peter Anders are the chief stars of this ingratiating, lavender-scented comedy, singing it in the original German. The familiar airs are pleasantly sung, but the reproduction is hardly grade-A (U-URLP 217, $17.85).

"IL MATRIMONIO SEGRETO" (Cimarosa). The complete recording, Cet 1214, $17.85, has certain mechanical shortcomings that could not be overcome, but it has stylish singing by Noni, Simionato, Valletti, and Bruscantini. Since six sides of this music may prove something of a dose to many listeners, the one-side abridgment on Vox PL 8450, $5.95, with Ribetti and Blafford, should find an audience, especially as it is coupled with a sound delineation of Cimarosa's one-man show, "Il Maestro di Capella," by Maugeri.

"THE MEDIUM" (Menotti). C-SL 154, $11.90, preserves the original Broadway cast; Mer-MGL 7, $11.90, is from the sound-track of the Italian-made film. Marie Powers is the star of both. The film version contains music not in the stage show, but the American recording is cleaner and smoother, likewise the set-sharing "Telephone."

"MEFISTOFELE" (Boito). Neri, in the title role on U-URLP 230, $17.85, does a workmanlike job with his fine voice, but does not place among the great Mephistos. The sound of the set is naturally far more impressive than that of the old C-EL 9, $8.94, which has the once-celebrated De Angelis, supported by Arangi-Lombardi, Favero, and Melandri.

*__"DIE MEISTERSINGER"__ (Wagner). Each of the three complete recordings has something in its favor, but C-SL 117, $29.75, made at a public performance in the Bayreuth Festspielhaus with Karajan leading, seems the best all around. Schwarzkopf and Hopf are more satisfying than their rivals as Eva and Walter; Kunz is a first-rate Beckmesser. Edelmann as Sachs does not cap the achievements of Frantz on U-URLP 206, $35.70, or Schoeffler on L-LLA 9, $35.70, but their standards are high. The Bayreuth recording is not free of blemishes, but neither are the other two.

"MIGNON" (Thomas). Moizan as Mignon sings smoothly and well on L-LLA 15, $17.85, if without making much of her character; Micheau as Philine is hardly dazzling in the Polonaise. The men in the cast are passable. An old and much abbreviated set has been revived as C-EL 3093, $5.95, distinguished by the pleasing vocalism of Germaine Cernay.

"NABUCCO" (Verdi). Verdi's first successful opera is given by a typical Italian cast on Cet 1216, $17.85. Most of the singers are spotty, but Gabriella Gatti adds distinction in her all-too-brief role.

"NORMA" (Bellini). See page 36.

*__"LE NOZZE DI FIGARO"__ (Mozart). For a superbly paced, carefully prepared, yet spirited ensemble performance, the best Figaro is still the Fritz-Busch-Glyndebourne set, V-LCT 6001, $11.90. Of two modern recordings, C-SL 114, $17.85, made in Vienna under Karajan, with Schwarzkopf, Seefried, Jurinac, Kunz, and London, is the more brilliantly sung and the faster paced; Cet 1219, $17.85, featuring Noni, Gatti, Gardino, Bruscantini, Tajo and Corena, under Previtali, includes the recitatives missing from the other sets, but omits one really important aria.

"ORFEO" (Monteverdi). Max Meili carries this great classic with a voice no longer fresh, but a mature musical style; the rest of the cast is passable on Vox PL 6440, $17.85.

*__"ORFEO ED EURIDICE"__ (Gluck). U-URLP 223, $17.85, made in Berlin though sung in Italian, has a noble-voiced Orpheus in Margarete Klose, though her tones are not quite at their richest, and she overdoes expression in her great aria. Erna Berger is a fine partner, but the reproduction has its weak moments. The famous prewar abridged French version starring Alice Raveau is available on Vox PTL 6780, $5.95, sounding a little less brilliant than it used to do. Also abridged, L-LL 924, $5.95, serves as a memento of Kathleen Ferrier, but it does not represent her final, mature conception of the title role.

"ORFEO ED EURIDICE" (Haydn). HS-HSLP 2029, $17.85, is actually a world premiere, as Haydn never produced his opera, and the score has been reassembled only in our time. With Hans Swarowsky at the helm, a cast including Hellwig, Handt, Wadleigh, and Poell sings creditably.

*__"OTELLO"__ (Verdi). Taken from the Toscanini broadcasts of December 1948, V-LM 6107, $17.85, is a triumphant transfer to discs. The pace of the performance is terrific; Nelli, Vinay, Valdengo, and the rest outdo themselves.

*__"I PAGLIACCI"__ (Leoncavallo). If one wants a Cav-and-Pag combination, the best answer is V-LM 6106, $17.85, with De los Angeles, Bjoerling, Warren, and Merrill, led by Cellini, though the Nedda and the Canio may suggest less of the peasant temperament than some others who have recorded the opera. Good altrenatives are C-SL 113, $11.90, with the promising Amara, Tucker, and Valdengo under Cleva, and L-LL 880-81, $11.90, with Petrella, Del Monaco and Poli under Erede. V-LCT 6010, $11.90, with Pacetti, Gigli, and Basiola, still sounds fairly well, and the tenor is in fine form.

*__"PARSIFAL"__ (Wagner). Made at the Bayreuth Festival in 1951, L-LLPA 10, $35.70, has the atmosphere and excitement of public performance and not too many coughs or other audience noises. Mödl, Windgassen, London, Weber, and the rest give one of the best recorded Beyreuth performances under Knappertsbusch.

"LES PECHEURS DE PERLES" (Bizet). A promising debut for Mattiwilda Dobbs, the Leibowitz performance on Ren-SX 205, $17.85, is so engineered that most of the singing comes out loud, though the balance is quite good.

"PELLÉAS ET MÉLISANDE" (Debussy). A wartime Paris recording conducted by Desormières, V LCT-6103, $17.85, seems to be temporarily out of print; the singing by Joachim, Jansen, and others was more sensitive than that of the estimable Danco, Mollet, etc., who perform under the superb leadership of Ansermet on L-LLA II, $23.80. Though Debussy's nebulous score takes not unkindly to Victor's old recording, the orchestral detail in London's is magnificent. A much older, abridged, performance on C-RL 3092, $2.98, boasts the Golaud of Dufranne, who created the part, and the Geneviève of Croiza.

"PORGY AND BESS" (Gershwin). An imposingly authentic presentation under Lehman Engel, C-SL 162, $17.85, numbers in its cast Camilla Williams, Lawrence Winters, Edward Matthews, and others. Fine reproduction.

"PRINCE IGOR" (Borodin). One of the better USSR products, Per-SPL 552, $23.80, has good singing by Ivanov, Lemeshev, Pirogov, and Reizen.

"I PURITANI" (Bellini). The amazing Callas shows an unexpected mastery of the florid

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style of this music, and draws an appealing characterization. The difficult tenor part, with its high *tessitura*, is not too much for the excellent Di Stefano. Much credit to conductor Serafin and to the engineers. (An 3502C, $17.85)

"I QUATTRO RUSTEGHI" (Wolf-Ferrari). Noni, Carlin, Ulivi, Corena, Dalamangas, and others, singing in the Venetian dialect under Simonetto's baton, make a delightful thing of this neo-classic comedy on Cet 1239, $17.85.

"THE RAKE'S PROGRESS" (Stravinsky). The Metropolitan production, with the composoer conducting, is preserved on C-SL 125, $17.85. Gueden is a lyrically appealing Anne.

"IL RE PASTORE" (Mozart). The best that can be said for Per-SPLP 553, $11.90, is that it provides the chance of a lifetime to hear the great aria "L'amerò, sarò constante" in its setting. The performance emanates from Stuttgart.

"RIGOLETTO" (Verdi). Despite some minor flaws, the Italian-made Cet 1247, $17.85, seems preferable to the smooth, almost slick American V-LM 6101, $17.85. Pagliughi's Gilda has lyric appeal, Taddei, except for a bad moment or two, is splendid, Tagliavini not quite at his best. A certain mellowness is lacking in Cellini's conducting of Berger, Peerce, and Warren. C-EL 2, $5.95, preserves the famous Rigoletto of Stracciari.

"ROMÉO ET JULIETTE" (Gounod). A Parisian cast headed by Micheau and Jobin benefits by the most vital performance yet led for records by Erede on L-LLA 18, $17.85.

"DER ROSENKAVALIER" (Strauss). The Viennese recording conducted by Kleiber, and featuring Reining, Jurinac, Gueden, and Weber, on L-LLA 22, $23.80, is in every way superior to its two rivals, and on its own right an exceptional performance. The abridged classic with Lehmann, Olszewska, Schumann, and Mayr may be had on V-LCT 6005, $11.90; the singing is still incomparable, the reproduction passable.

*"**SALOME**" (Strauss). The engagement of Christl Goltz for the coming Metropolitan season lends special interest to her second (and by far her better) "Salome" recording. Almost as important to the total effect is Patzak's terrific Herod (L-LL 1038-39, $11.90). The late Clemens Krauss is the masterly conductor.

"SAMSON ET DALILA" (Saint-Saëns). Bouvier, Luccioni, and their associates in the Fourestier-led Vox PL 8323, $11.90, are only competent.

"DER SCHAUSPIELDIREKTOR" (Mozart). Nentwig and Guilleaume are the rival *prima donnas* in a nicely turned Stuttgart performance, conducted by Reinhardt; on Per-SPL 532, $5.95. The reproduction is rather constricted.

"SIEGFRIED" (Wagner). Only the final scene is available in good modern recording, but in this we have Flagstad and Svanholm under Sebastian's leadership. The glory of the soprano's voice lifts a somewhat stolid performance. (V-LHMV 1024, $5.95)

"IL SIGNOR BRUSCHINO" (Rossini). Vox PL 8460, $5.95, is a generously cut presentation; vocally all is not pure gold, but the comedy comes through. The reproduction is below Grade-A.

"SIMON BOCCANEGRA" (Verdi). The performance on Cet 1231, $17.85, is remarkable for the way in which conductor Molinari-Pradelli has observed Verdi's dynamic markings. Stella, the soprano, is promising but immature, Silveri a rather dry-voiced Boccanegra.

"LA SONNAMBULA" (Bellini). Pagliughi, one of the few remaining examples of the type of singer at home in this opera, may have passed her very best days before Cet 1240, $17.85, was made, but she and Tagliavini get nicely in the groove.

"SUOR ANGELICA" (Puccini). This convent opera, with its half-tints and its all-feminine cast, demands a perfect production. In Cet 50030, $5.95, the voices are good in themselves, but some of the vocalism is untidy, the reproduction crowded in effect.

"IL TABARRO" (Puccini). A real effort has been made in recording this one-act thriller to catch the atmosphere and the depth of the stage. There is some good singing, notably by the promising Petrella (Cet 50029, $5.95).

*"**TANNHÄUSER**" (Wagner). Robert Heger is responsible for U-URLP 211, $23.80, with its competent if not inspiring cast, and its distressingly unsteady Venus.

"THAÏS" (Massenet). Geori-Boué, who sings the title role on U-URLP 227, $17.85, is an excellent artist, though some may find her voice shrill. Bourdin is a notable Athanaël, Giraudeau a satisfactory Nicias, and Sebastian holds the performance well together.

*"**TOSCA**" (Puccini). The combination of Callas and Sabata on An 3508B, $11.90, is too much for some very respectable competition. Tebaldi, on L-LL 660-61, $11.90, is actually more even vocally than Callas, but she is far less exciting. There is still interest in the more forthright passion to be found in the old Caniglia-Gigli recording, now V-LCT 6004, $11.90.

*"**LA TRAVIATA**" (Verdi). For one reason or another, none of the "Traviatas" can be unreservedly recommended. Callas's performance on Cet 1246, $17.85, is not her best, though the recording on the whole seems better than its rivals. Toscanini's broadcast performance on V-LM 6003, $11.90, gives the impression of streamlining; the singers are not allowed enough time to spread themselves in Verdi's melodies.

*"**TRISTAN UND ISOLDE**" (Wagner). V-LM 6700, $29.75, is a triumph for Flagstad and for Furtwängler, a positive success for all concerned. Certainly this is her most exciting recording.

"LES TROYENS À CARTHAGE" (Berlioz). The fact that we are able at last to hear this work at all, and the further fact that there is so much good in Scherchen's performance on W-WAL 304, $17.85, makes any criticism of the singing seem gratuitous. But singers with the grand manner are not common, and unfortunately this cast is not full of them.

"IL TROVATORE" (Verdi). V-LM 6008, $11.90, is something very close to a masterpiece. Milanov is in her best form; Bjoerling, Barbieri, and Warren are worthy to stand with her.

"TURANDOT" (Puccini). Here we have a choice between a reasonably good old recording starring Cigna and Merli, Cet 1206, $17.85, and a coarsely recorded modern version with Grob-Prandl and Zola, Rem-R 199-169, $8.97. Cigna was never the evenest of singers, but her voice here has a more authentic ring than that of her rival.

"DIE WALKÜRE" (Wagner). Three Act 1's and two Act 3's is the total score of "Walküre" on LP. On D-DX 121, $5.95, Maria Müller presents a rather careful Sieglinde who never quite loses herself in the ecstasy of the moment. Windgassen and Greindl are her admirable associates. V-LCT 1033, $5.95, is the long famous Lotte Lehmann-Melchior-List-Bruno Walter collaboration, which sets a standard of performance if not of recording. C-SL 105, $11.90, combines the Love Duet from Act 1 by the majestic Traubel and Darcy with a complete Act 3, starring Traubel and Janssen, both under the direction of Rodzinski. There is good stage illusion in the third act recording, but even more in C-SL 116, $11.90, the same music "taken" at a Bayreuth Festival performance, with Varnay and Sigurd Bjoerling on the stage, Karajan in the orchestra pit. This is an exciting performance, and boasts an exceptional Wotan in Bjoerling.

"WERTHER" (Massenet). A good French cast, including Juyol and Bourdin, offers an idiomatic performance under the guidance of George Sebastian on U-URLP 233, $17.85. On Cet 1245, $17.85, an Italian group, headed by Tassinari and Tagliavini, present the work in their own kind of French. Tassinari does some lovely singing, but this is scarcely Massenet.

"WOZZECK" (Berg). A hand-picked and carefully prepared cast assisted Mitropoulos in making C-SL 118, $11.90, a memorable experience. Top honors go to Farrell and Harrell.

"DIE ZAUBERFLÖTE" (Mozart). Two casts, one made up of singers famous before the war, the other of outstanding contemporaries, vie for favor in "The Magic Flute." The celebrated Beecham performance, on V-LCT 6101, $17.85, may be a little tarnished in reproduction, but it has the capital Papageno of Hüsch, the very proficient Queen of the Night of Berger, the sweet if not always steady Pamina of Lemnitz, to go no further down the line. Against these, Karajan has the admirable Kunz, the exciting Lipp, and the quite lovely Seefried. And he has modern reproduction.

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Opera in Berlin

By EVERETT HELM

THE recent Berlin Festival was without parallel in today's musical world. Unlike other festivals, in which cultural and artistic considerations predominate (and in many instances the desire to attract tourists as well), this is a festival motivated chiefly by political considerations. For in Berlin today, as from 1945 on, political matters dominate the entire life and thinking of the city. At the Potsdamer Platz, East and West meet in a spectacular fashion. At this and other border points separating the Russian and Allied sectors motorists heading for the Soviet sector are stopped first by Western German police and warned that they pass at their own risk. Fifty yards further along they are again stopped by the People's Police of the East sector for a cursory check. Circulation is "free" to the extent that there is no regulation prohibiting transit from one sector to the other, but increasingly few Berliners leave their own sector, and to all intents and purposes there are two Berlins, co-existing in a state of nerves and political tension.

The Berlin Festival appears to have two main purposes. The first and primary one is to call attention to the continuing cultural importance of this one-time artistic capital that occupied formerly much the same position in Germany as New York does in the cultural and artistic life of the United States—to show that even now, under the most difficult circumstances, Western culture is still very much alive in the "last outpost of democracy." The second reason for staging the annual festival is to let fresh air in the form of visitors and of visiting artists and ensembles into this hermetically-sealed city. This double purpose of demonstrating local achievements and bringing in new blood from the outside world is reflected in the Festival's program. The West Berlin theatres, opera, and orchestras present their best repertoire performances and make the festival period the occasion to bring out new works and new productions. Visiting artists and ensembles give the festival an international flavor.

The "hit" of the 1954 Festival was the visiting Glyndebourne Opera Company's stunning production of Rossini's "Cenerentola." The music itself is perhaps the least important of all the elements—an unpretentious, often routine, sometimes charming score that can hardly be called great music. The singing was very good indeed and John Pritchard's conducting excellent. But it was the *mise-en-scene* that had all Berlin talking. Seldom does one see a production in which everything "clicks" so well, in which the stage business is handled with such skill and imagination and which is from beginning to end so full of verve and vitality as this. The overwhelming success of "Cenerentola" had very special significance for Berlin, for the Glyndebourne production was staged by the same Carl Ebert who has just taken over the direction of the Städtische Oper (West Berlin's Civic Opera). This was, so to speak, his visiting card, and it was received with tremendous enthusiasm—thirty-five curtains after the first of the two performances.

The Festival also saw Ebert's first production in the Städtische Oper: Verdi's early opera "Nabucco." The question might well be raised as to whether this practically-forgotten work is worth reviving; it is a score of very uneven quality and inspiration. Ebert, however, worked a small miracle, and at the close of the premiere it was clear that the Städtische Oper could congratulate itself on its new Intendant. The staging displayed great skill and imagination and carried with it a power of conviction that has in recent years all too often been lacking in the performances of this intrigue-ridden house. "Everybody" in Berlin was there to witness this first effort of Ebert. It ended completely in his favor and appears to be the first step towards the artistic rehabilitation of the Western Sector Opera. We spoke with Ebert, who has now returned to Germany after a long absence, and we were bound to agree that it is fitting that his latter years should be spent in the environment of his early successes.

Other performances in the Städtische Oper included a "Don Giovanni" that was beneath description—an old *mise-en-scene* that should never have been shown during a festival, despite the excellent singing (but mediocre acting) of Dietrich Fischer-Dieskau. "The Magic Flute," a more recent production, was thoroughly delightful. It was well sung (Brauer's Papageno was outstanding) and well staged; Ita Maximowna's stage sets were the best this writer has ever seen for "The Magic Flute."

ONE of the few attempts at anything modern during the Festival was the Städtische Oper's ballet evening, in which two specially commissioned works had their premieres. Max Baumann, a young Berlin composer, tried his hand at a new version of "Pelleas and Melisande" by Tatjana Gsovsky, who also did the choreography. The action takes places on two levels: the real-physical and the spiritual-symbolical-psychological, the two protagonists being portrayed by two pairs of dancers—their corporeal selves and their souls or psyches. Symbolism and Freudian implications dominate the work, which does not gain from this treatment. The eclectic score puts the seal of oblivion on the misguided effort. Not so the second commissioned ballet: "The Red Cape," by the young Italian composer Luigi Nono. Here Tatjana Gsovsky has made an interesting adaptation from Garcia Lorca and has supplied choreography that is original and striking, if somewhat hard to classify—a combination of classical ballet, "modern" dance, and pantomime. To the bawdy story of an old man's love for a young woman and a young man's love for two women simultaneously Nono has written music that is strange, compelling, and distinctly his own. His is a highly advanced style, a kind of extension of Webern with *bel canto* overtones. The texture is extraordinarily clear and subtle, consisting often of a single melodic line (sometimes dispersed over a span of several octaves and divided among various instruments) against a constantly-varying background of percussion sounds. The instrumental and orchestral colors are handled with great skill and imagination, creating a rich palette of extraordinary sounds. Despite the "fractured" nature of the melody it is not incoherent, and the complicated rhythmic structure, however wilful it may sometimes seem to be, produces a logical and satisfactory structure. This music is somehow eminently expressive, although it would be difficult to say just what it expresses. In short, Nono is not only—or he is only secondarily—an avant-gardist; he is first and foremost a musician, and what he writes is music.

One of the most ambitious undertakings of the Festival was the state-supported Schiller Theatre's production of Claudel's play "Christopher Columbus" with music by Darius Milhaud. This was the first German performance of the play, which had

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its premiere in May 1953 in Bordeaux. Milhaud's highly effective score, calling for thirteen instruments, is entirely different from the music he composed for the opera "Christopher Columbus" that was produced by the Berlin Staatsoper with enormous success in 1930. The present version is a highly impressive work, demanding a large cast and chorus, playing on both sides of the footlights, uniting the past with the present by means of constant switchbacks between the two time-planes. The performance was equally impressive, being well staged and, with the exception of the narrator, well acted. The music, which plays a major role, was splendidly executed. Yet there was a certain stiffness in the whole performance that prevented it from being entirely convincing and that gave the unconventional theatrical procedures the appearance of being forced. This stiffness may well disappear as time goes on.

Visiting ensembles included an English company that had an enormous success with Thornton Wilder's "The Matchmaker" (equalled only by Wilder's personal success when he appeared as lecturer); the Teatro della Novità di Prosa from Milan with an unfortunately-chosen, obscure *commedia dell'arte* of the sixteenth century; the Grand Ballet du Marquis de Cuevas, that proved to be a disappointment; and an American opera group, assembled in Europe by Patricia Connor, that gave an excellent performance of Menotti's "Medium," supported by the Seventh Army Symphony Orchestra. America was represented as well by two soloists who gave recitals during the festival. Camilla Williams sang a mixed program in one of the smaller recital halls. Ralph Kirkpatrick appeared in a harpsichord recital in the new concert hall of the Hochschule für Musik and scored a complete triumph.

The question has been raised whether Berlin, a metropolitan center with an active year-round cultural life, has any business putting on a festival. It is pointed out that most festivals—Salzburg, Bayreuth, Aix en Provence, etc.—are held in smaller cities or towns where the festival performances are in the spotlight. In a round table discussion in Radio Free Berlin this question was discussed by eight foreign journalists, and the unanimous consensus of opinion was that the Berlin Festival is not only fully justified but that its continued existence is highly to be desired. It is only to be regretted that not more visitors were present to experience the many fine performances and the unique atmosphere of this remarkable city. There is no other place like it on the face of the globe.

An Hour of Truth

By HERBERT WEINSTOCK

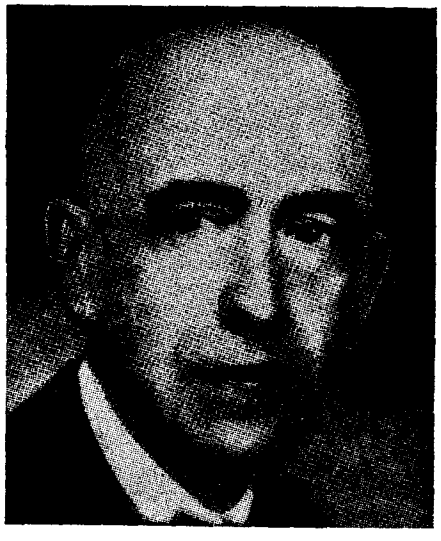
AT RARE intervals superior administrative enterprise brings together, for the recording of a large composition, musicians entirely equipped, by training and special talent, to reveal it exactly as its composer intended it to be. This has happened, it seems to me, with the new version of Manuel de Falla's only real opera, "La Vida Breve," which was first heard at Nice on April 1, 1913. The conductor is Ernesto Halffter, and of all other conductors now active, perhaps only Ataúlfo Argenta or Enrique Jorda could match his grasp and projection of the score. Halffter's direction of the Orquesta Sinfónica de la Opera de Barcelona and the Capilla Clásica Polifónica is constantly in the vein. The singing cast of soloists might be described as Victoria de los Angeles (Salud) and others. The "others," fortunately for "La Vida Breve" and us, turn out to be veterans of *zarzuela*.

Made in Spain, the recording of "La Vida Breve" is exemplary, so honest and unself-conscious that, while injecting tremendous life into the best sections of the opera, it makes no bones about stretches of styleless, inert composition. Intense admirers of Falla will never allow him faults, but it is doubtful that his talent for operatic writing was considerable. The same admirers deny that "La Vida Breve" evolved from the *zarzuela*. Nonetheless, it has the virtues (on a higher level of craftsmanship) and the faults of the best *zarzuelas* of Bretón, Chapí, and Vives. It suffers, as *zarzuelas* suffer, from a weak libretto: innocent, deceived girl loses deceptive man to richer girl and dies of grief. It rises to its best in passages of local color—the dance-music, the celebration in the home of the "other girl" and her brother. It is banal or worse —as *zarzuelas* frequently are—when the composer was required to get on, by means of solos and duets, with what passes as its story.

It was never my luck to hear Lucrezia Bori in "La Vida Breve"—she sang the first American performance, at the Metropolitan Opera House, on March 6, 1926. But I cannot think of another singer active today who could distantly approach the beauty and conviction with which Victoria de los Angeles animates—makes credible and even pitiable—the inert, lachrymose figure of Salud. In an era of murderous vocal mis-production, her suave, musical production is an uninterrupted marvel. She handles the measures of *cante jondo* coloratura without obviously getting set for them and without noticeable effort when they are upon her. Nor is she afraid to sing good and loud when volume is called for. Pabro Civil as the hero-villain, Rosario Gómez as Salud's grandmother, and Miguel Pujol as an offstage voice are notably good; no one in the cast is bad. The totality is made up of everything that Falla could have wanted. If the result is something less than a great work greatly performed, the fault was his.

On the fourth side of this recording, Victoria de los Angeles brilliantly displays another facet of her versatility, singing five Spanish songs to handsomely played harpsichord accompaniments by Claude Chiasson and five to equally admirable piano accompaniment by Gerald Moore. None of the ten songs is hackneyed; all ten are delightfully sung. Anyone, singer or listener, who wishes to know exactly how Spanish songs should be sung could do no better than listen attentively to Victoria de los Angeles and Chiasson in "El Jilguerito con Pico de Oro" or Miss de los Angeles and Moore in the "Farruca" from Turina's "Tríptico."

Victor should be awarded two ears —and perhaps a tail—for V-LM 6017 ($11.80). In the bullfighting phrase, it is an hour of truth.



Manuel de Falla—"the fault was his."

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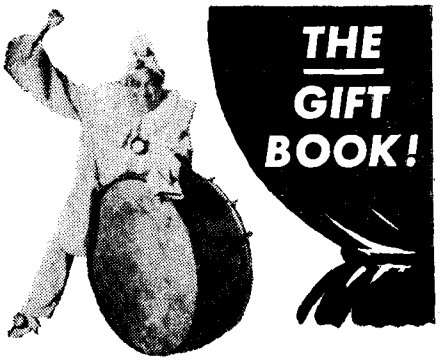

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A Toscanini-Fidelity "Fidelio"

IN WRITING four years ago [RECORDINGS, July 29, 1950] about the new, only version of "Fidelio," I expressed the opinion "Conceivably one would prefer a dubbing of Toscanini's broadcast of 'Fidelio' to the best studio job Pfluger [conductor of the Oceanic release] could accomplish with Flagstad," etc. The tentative "conceivably" related to the fact that December 10 and 17, 1944, when Toscanini passed this particular miracle, were days when Army service had me doing other things than listening to the radio, and I had not heard a note of it prior to this really priceless reprocessing (Victor LM-6025, $11.80).

Considering its quality, I am surprised that those who did have not been more vocal about it. "Fidelio" hasn't lacked for fine conductors in our time—Richard Strauss, Bruno Walter, and Artur Bodanzky have been among some I have been privileged to hear—but even Strauss, with Lotte Lehmann in her 1930 form, did not make such a stirring thing of it, musically and dramatically, as Toscanini does here. It is historic, too, in giving us virtually the whole gamut of the greatest Beethoven—the nine symphonies, the Missa Solemnis, and now "Fidelio"—through the eyes, ears, and heart of one man. I don't believe you can compare an "Otello" with a "Fidelio," but each is outstanding in its category.

Before dealing with individual details, it must be mentioned that RCA's technicians have done a staggering work of modernization with whatever (acetates, probably) they had to work with. Anyone who anticipates something dull and wooden, on the order of "Traviata" or Boheme is in for a thrilling surprise. Some kind of reverberation has been introduced from first to last that makes the 8H quality virtually non-existent. It is betrayed, at times, in orchestral passages, such as the "Fidelio" overture and the prelude to Act II, but the voices have a remarkable cushion of room tone about them, to our lasting gratitude.

Aside from the breadth and intensity, the clarity and warmth of Toscanini's direction—rarely have strings sung so compassionately as in the prisoner's and the dungeon scene, or exulted so as when Florestan has been saved—Rose Bampton reaches the peak of her career in a Leonore that has to be heard to be believed. Not so solid vocally as Flagstad or overwhelmingly dramatic as Lehmann, she nevertheless is much more dramatic than Flagstad and a much better vocalist than Lehmann, thus making her Leonore the best all around these ears have heard. "Abscheulicher" is delivered with stunning effect, the dramatic high points maintained throughout. Moreover, she had obviously spent months of preparation on this task, and it is evident in the fine formation of words, the precise musical articulation, and her enviable security from first to last. Of equal quality, if greater brevity, is Jan Peerce's Florestan, while the Rocco of Sidor Belarsky is a star-turn by a singer not given credit for the qualities he showed in many Russian opera performances. I care less for Herbert Janssen as Pizzaro, while the younger Eleanor Steber obviously is neither happy nor at home with the role of Marzelline. Nevertheless, the ensemble throughout is of high quality, save when Miss Steber shies from a downbeat, or Janssen has difficulty getting his voice on a note in time.

To suit the occasion, the dialogue was omitted, save when framed by music, as in the finale of Act I and the "melodrama" during the dungeon scene. I regret their absence, for it shrinks the time span of the whole experience, and necessarily diminishes a sense of realism. However, what we have is so fine—from voices to horn calls, flavorsome chorus (directed by Peter Wilhousky) to subtle bassoon—as to beggar praise. Maybe it's not high fidelity, but it is something greater—high "Fidelio." Marcia Davenport's commentary adds value to the whole. —I. K.

Rose Bampton—"career's peak."

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Blustery Madame Fremstad

By CARL VAN VECHTEN

"The Rainbow Bridge" (Putnam, $4) is the best book about a singer I have ever read and its subject, Olive Fremstad was the greatest singing-actress that I ever heard. Its only flaw is also its greatest virtue: for the most part its chronology is confined to the seven years when Mrs. Cushing was "buffer" for Fremstad, so that there is no mention of her appearance in "l'Africaine" and comparatively little attention is paid to her early contralto rôles, Azucena, Brangaene, Waltraute, and the others, or her still earlier years as a church singer, or her student years with Lilli Lehmann, and her début in "Il Trovatore" at Cologne. Mrs. Cushing does explain, however, in the singer's own words, why Olive Fremstad first sang contralto rôles. Her funds were running low just as the position of leading contralto had fallen vacant at the Cologne Opera. Madame Lehmann advised her to apply for it. While Fremstad protested fearfully that she was a soprano, Lilli Lehmann argued forcefully, "You can sing the contralto range, can't you? This is a matter of expediency. Take what you can get and be thankful." So, Fremstad had her audition, was accepted immediately, and made her début as the Gipsy in "Il Trovatore" with great success and thereafter began a lifetime struggle against this accidental classification of her voice.

If "The Rainbow Bridge" omits a few details from the singer's early career (at that, everything essential is sketched in hastily) because, for the most part, Mrs. Cushing only writes about what has happened before her eyes and ears, the book gains in credibility and interest through these very omissions. Unlike the biographies and autobiographies of other *prime donne*, this one is not made up of hearsay gossip, old wives' tales, unpleasant anecdotes about rival singers, or deliberate attempts at fiction. I have read this book through twice without discovering errors of fact; on the other hand every page bears the stamp of truth and that truth is by no means always sugar and water, or incense to the goddess.

Even a casual acquaintance of Olive Fremstad will recognize the accounts of the temperamental outbursts and rudenesses of which this singer was capable. They will also recognize the great skill with which Mrs. Cushing has explained these outbursts and removed their sting: "Fremstad had to live for Fremstad, and she could afford to draw into her orbit only those who accepted this and were content to revolve around her. Whatever happened to her affected her art —in season and out—particularly *in*." One person only, so far as the evidence goes, satisfied her ideals completely: Arturo Toscanini.

The day after I had finished reading Mrs. Cushing's book I was so full of it that I could think or talk of nothing else. I recalled Fremstad's great performances: Brünnhilde, particularly the oath on the spear in "Götterdämmerung," or the young Brünnhilde's ecstatic cry in "Die Walküre," or Isolde's love-death, so like an animated painting by one of the Renaissance Italian masters, or the exceeding tenderness of her Sieglinde (perhaps her most moving rôle) or her sensual Venus, or the three valid manifestations of her extraordinary Kundry, or her Armide, developed in the noble French classical style. So, when on that day, lunching with Stuart Rose, I babbled my enthusiasm into his ears, I was not surprised to hear him say, "I never was privileged to hear Madame Fremstad on the stage, but I often heard her under more unusual circumstances. When I was eleven I spent the summer at a boys' camp near Bridgton in Maine. Fremstad occupied a summer home nearby. At night it was her happy habit to row out to the middle of the lake and sing in full voice. This is the one memory of camp life that I have retained."

The illustrations for "The Rainbow Bridge" are most of them portraits of Madame Fremstad, arranged as endpapers to the book, but the portraits in the front of the book differ from those in the back. Inspection of these photographs offers sufficient evidence that all of them are beautiful and that many of them are famous. As a general rule, photographs of old singers lose their glamour as the years advance, but these pictures positively shimmer with the inner life of the character portrayed: Carmen is saucy, with undertones of sulky passion; Brünnhilde all but ready to burst into her triumphant battle cry of Ho-Yo-To-Ho; Venus aflame with

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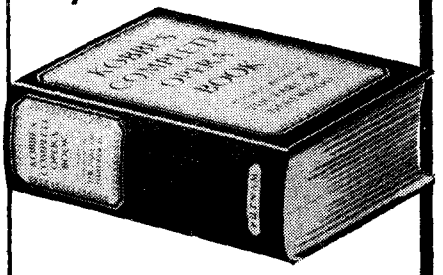

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physical passion; Sieglinde tender and warm; Isolde, noble and distinguished; Salome, abandoned in her depravity; Armide, the grandeur of her magic subdued by the powerful charm of love. Ample proof, these photographs, that Olive Fremstad stood supreme in the greatest and most difficult rôles.

When I first came to New York in 1906, the initial paper I wrote (for the Broadway Magazine, of which Theodore Dreiser was then the editor) was about Richard Strauss's "Salome," recently produced in Europe and now announced for performance at the Metropolitan in New York. Olive Fremstad created the rôle here and it was through this article that I became acquainted with the singer, an acquaintance that persisted spasmodically for some time without exactly blossoming into a warm friendship. I learned very early that that would be impossible. Anyone who worked as unceasingly as Fremstad could spare no time for friendship. She could spare even less time for marriage, although she married twice, both times unsuccessfully (the two most conspicuous performing artists who have met this problem head on from the beginning are Alicia Markova and Mary Garden).

However at the time she added "Salome" to her repertory, Olive Fremstad was married to Edson Sutphen (I knew him too and he offered me financial succor during my first tour of Europe). It was in Munich in 1907 that I first learned of Isadora Duncan through the Sutphens. Later, I met them again in Paris where they dined with me, and I photographed the singer in the Luxembourg Gardens. On another occasion Fremstad and her husband dined with us at our New York apartment on East Fortieth Street and Fremstad, with unexpected good humor, sat at the piano and sang Swedish songs with great zest and obvious love for their homely clarity. I recall vividly the dinner at her apartment, shortly before Thanksgiving, when she had flung the roast violently to the floor with the exclamation: "Pork before Parsifal!" and then retired to her room to be seen no more that day. But these meetings and a few others were spread over a long period of time and, eventually, such an effort was required to make them possible that I abandoned the attempt. Readers of Mrs. Cushing's book will readily understand why.

To revert to the episode at Essex House, I had called there for Mary Garden, to take her to the theatre, as I remember. While we waited in the lobby for a taxi, a little old lady crept out of the descended elevator.

—*Culver.*

Olive Fremstad—"noble and abandoned."

I had not seen her very probably for twenty-five years, but I recognized Olive Fremstad immediately and must have involuntarily pronounced her name aloud. "I'll never look like that!" cried Mary defiantly, shaking her red locks; and very likely she was telling the truth.

Later at a diet resort in the mountains to which Fania Marinoff retreated on one occasion, she was annoyed by the sound caused presumably by hob-nailed boots on the floor over her bed. Inquiring about the wearer, she was informed it was Olive Fremstad. "That great artist!" she sighed and made no further complaints.

I HAVE still a later memory. After the diva's death, Maynard Morris, who had collected by gift and purchase, costumes, stage jewelry, crowns and boots which had belonged to this great artist, decided to give these to the Museum of the City of New York (where they may be inspected). Before he did so I was invited, together with a curious assortment of other elderly gentlemen, all passionate admirers of the singer, to inspect the lot at his apartment. Some of the clothes were displayed on forms, others were laid out on his bed, together with belts, jewels, and shoes. Most of the costumes and objects were easily identifiable, but others remained unrecognized by everybody present. Conspicuously missing was the second act Parsifal costume, but it was not until I had read "The Rainbow Bridge" that I understood why.

It is to the supreme and everlasting credit of Mrs. Cushing that, although she has described every petty scene or unhappy encounter, she has described them with so much sympathetic understanding that any one who reads her book will have no doubt that he has been living in the presence of a peerless artist, the crystalizer, in Willa Cather's words, "of ideas as definite, as significant, as profound, as Wagner's own," who will never be forgotten so long as the history of the opera continues to unfold. And the following ecstatic passage will perhaps serve as well as another to indicate how well Mrs. Cushing has expressed the glory that was Olive Fremstad:

"There was once a rehearsal, lately become legend, but which took place in my time, that illustrates the almost mystical Fremstad-Toscanini rapprochement. No one who was there that morning—and I am eternally grateful to have been one of them—will forget that strange experience.

"It was a run-through of an act from 'Tristan' for the benefit of a new singer. The *mise-en-scène* was bleak and without appeal to the imagination. It was just a workaday affair, with the stage empty of anything but a chair or two and a bench to indicate the setting, illuminated by a border and two unshaded strips of foots. Outside the weather was dark and blustery, a dull, midwinter morning quite without a suggestion of overtones and sorcery. But a full orchestra was in the pit, Toscanini at the desk, and Olive Fremstad, in her usual rehearsal dress of dark blue, was on the stage.

"The music began, announcing an unusual excitement at the first note. It quieted only to rise again with electrifying sweep and power, catching up the soprano and carrying her to emotional heights even beyond herself. A strange and magical antiphony now developed without apparent cause. Enkindled by Isolde's glowing exaltation, the Maestro in his turn sent the flames of his own inspiration crackling higher and higher. Tossing the torch back and forth to each other, always with an upward lift, the two artists were soon standing alone together in a high, fire-girt world quite beyond the vision of ordinary mortals. The tension continued to mount, became painful, then suddenly was no longer to be borne. Beads of perspiration broke out on the Maestro's brow, and he groaned and moaned in a hoarse, unmusical voice, the baton quivering in his hand. The men in the orchestra began to mutter and on the stage there was sudden silence. Fremstad left her place and walked uncertainly toward the footlights, her face wet with tears and her arms flung out in protest.

"'*Maestro, non posso piu!* I beg you to let us go no further!'"

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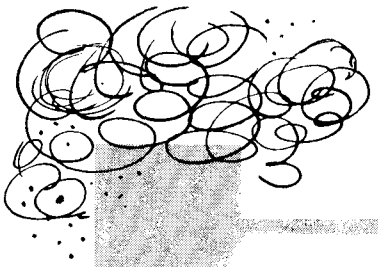

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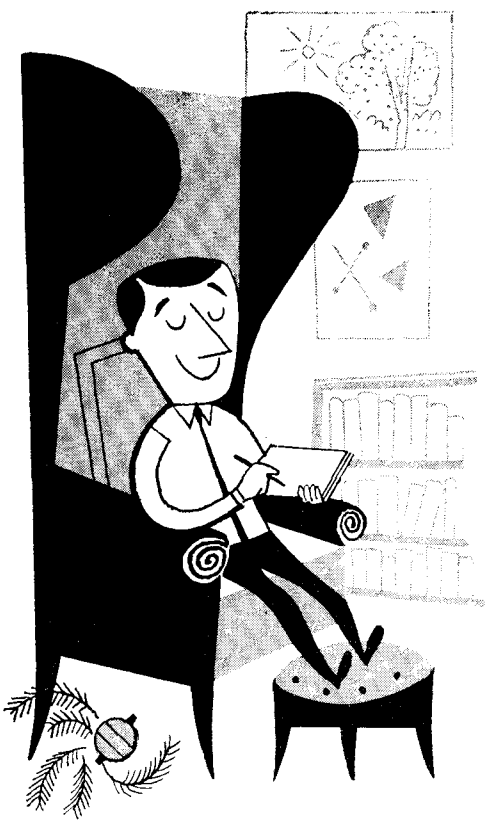

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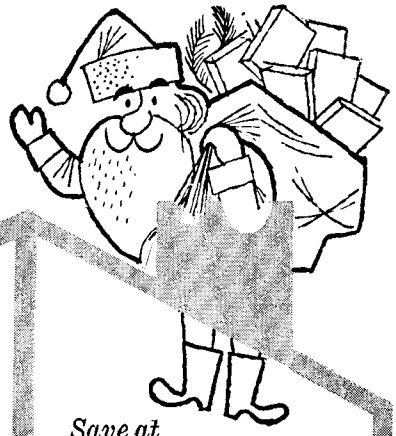

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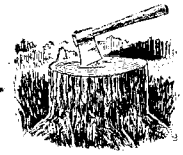

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ALL sorts of strange things are afoot in the woods. Well, aren't they always?

Down along the Blue Ridge Parkway, a highway that will shortly stretch from Shenandoah to the Smokies, the leaves are turning every which color, except—maybe—blue. Black gums have gone deep red, white ash has become purple, and the red maples turned yellow. I am not sure just who is the perverse party, nature or the botanical namedroppers.

Take the sourwood tree. It turns scarlet as a schoolgirl at a smoker, produces a cream-colored fruit, and also a very special kind of honey. If you see brilliant orange leaves they may be sassafras, which is so plentiful hereabouts that when coffee soared to unreachable heights awhile back Asheville restaurants were serving sassafras tea at three cents the cup. And there still are many folks about who carry in their pockets the nuts of the yellow buckeye, ripe in this season; the belief is firm that a ripe buckeye will ward off rheumatism.

In the matter of the Parkway, the distance from the Shenandoah National Park in Virginia to the Great Smoky Mountains National Park, which straddles the North Carolina-Tennessee border, is 477 miles. The highway will split the George Washington National Forest, the Jefferson National Forest, and loop around Roanoke and Asheville. About 400 miles is paved already, and travelers can run the ridges like a crag-bound goat at forty-five miles an hour with plenty of stops *en route* to gasp at the view, spread a picnic lunch, or visit the side attractions.

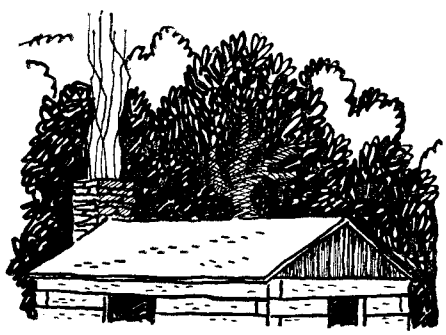
In case you were wondering what a promoter can do with a mountain we take you now to Grandfather Mountain, which started out like any other geologic formation and ended up as an oddity. For instance, on Grandfather Mountain, which is over 5,280-feet high, you can walk from peak to peak on the Mile High Swinging Bridge, a loose-jointed span that swings and sways and billows in the breeze. From the bridge you can go fly a kite, an endeavor that will win you an oversized button that says, "I Flew a Kite on the Mile High Swinging Bridge," or words to that effect. I can't find my button to save me.

It takes ten minutes to drive up to Grandfather Mountain, but the fastest sports car has made it to the top in 3:35. The occasion was the annual sports-car rally that is held around the hairpin turns the first Sunday every June. On the fourth Sunday in June the place is also busy with the annual religious conclave known as Singing on the Mountain.

So many people are coming to Grandfather for one reason or another that the mountain owners have had to search for water. After drilling a well for 451 feet through solid rock and dropping three cases of dynamite down the hole they finally produced a geyser, but early this year the well quit and it was necessary to lay pipe. Plastic pipe was dropped in 200-foot sections by helicopter and men crawled down the mountain and joined the pieces by hand. The only trouble now is that bears are chomping holes in the plastic every time they're thirsty. In case you were considering buying a mountain these are points to keep well in mind.

Another mountain on which I have been cavorting is Mount Mitchell, which, since it measures 6,684 feet, is about as high as an earthbound man can get east of the Mississippi without a martini. Up on top of the mountain you will find minnie bush (sometimes called he-honeysuckle), balsam trees (sometimes called she-balsams), mountain lettuce, St. John's wort, and the grave of the Rev. Elisha Mitchell, D.D. The reverend and one General Clingman were feuding over who had turned up the higher peak, and when Mitchell went up to verify his measurements he fell over a waterfall back in 1857 and rendered himself extinct. He was buried in Asheville, but the following year he was brought back up the mountain by ox, sled, and man and reinterred. Clingman's Dome is 6,642 feet, a fact which Mitchell must have suspected, but probably never knew for sure.

Down near the west end of the drive is the Cherokee Indian Reservation, a preserve which was purchased for the tribe by a white agent partly from funds which the Indians subscribed. The town of Cherokee itself has neon signs pointing to the Cherokee Inn, a Queen's Cherokee Garage, and also Mac's Indian Village, where the motels are cement tepees. Back last spring I noted in this space, after a casual visit to Cherokee, that the place was peopled with Cherokees in Sioux headdress selling tomahawks made in Japan.



THIS phenomenon is quite true, but anyone who wants a look at what Indian life was like back in 1750 ought to visit the Oconaluftee Indian Village, where I have lately been matriculating in the ways of the wigwam. The village is a living museum, where authentically-costumed Cherokees weave baskets out of river cane and split oak, and make dugout canoes by chipping and chopping and by paving the hollow with clay and lighting a small fire therein. While all these methods are fascination itself, I found myself majoring in the lost art of the blow-gun. My mentor in these practices has been William Walkingstick, who wears beaded leather trousers, no shirt, a feather in the back of his head, and is the only Indian I ever met who speaks with a Southern accent.

"Good mohnin' y'all," said Brave Walkingstick when introducing himself to our party. He then gave a short course in the blow-gun, with which a man with reasonably good eyes and any lung power at all can wing a quail with a quill at sixty feet. The darts are weighted with tufts of Scotch thistle, and in years gone by the points were dipped in a mix made from boiling old spider webs.

Col. Robert Rutherford McCormick, inventor of the machine gun and other means of human annihilation, was presented with a blow-gun upon a visit to Cherokee some years back and after some practice and perfection invited members of his staff to blow-gun competition up there in Tribune Tower. The much-practised colonel blew hardest.

Besides blowing darts, the sportive Indians also engaged in a sort of stickball, a game which is revived each year for the autumn Cherokee fair. They also had sweat houses or Indian Turkish baths made of buffalo hides and hot rocks, where athletes could work out the kinks. They caught fish and game in traps, colored fabrics with native dyes, pounded meal in hollowed tree trunks, and constructed their houses so they could be quickly dismantled in case of floods and reassembled as rafts. They kept the gun above the door and kept their hands above the door frame

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By THURMAN PRICE

THERE IS A POCKET-SIZE BOOK which has recently been published by Simon & Schuster which had *previously* run through three editions and sold over 200,000 copies!

This book is *New Horizons** and no living man or woman, no matter how talented, could possibly have written it. James A. Michener says of *New Horizons*, "*Not only a wealth of material, but a take-along 'must' for everyone going out of the country.*"

SHOWN AN ADVANCED COPY, another writer prophesied the success of *New Horizons* and said, "*Wish I had thought of writing it myself.*" But even this versatile author meant "writing" in its broadest sense, because *New Horizons* gives up-to-date facts on what to see, do, wear and take home from over 1000 places on 6 continents.

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THIS BOOK'S Foreword states literal truth when it says: "No one has ever attempted to publish a book quite like this. It is not a 'travel book' in the ordinary sense at all. It does not deal with impressions; it deals with facts."

I would say: If you are going anywhere in the Free World, or are thinking about travelling abroad this year or next, you need this book. Send me one dollar and I will see that you get a copy of *New Horizons* postpaid. The one dollar you send me may save you hundreds on your next trip abroad. Address Thurman Price, c/o Pan American World Airways, P. O. Box 1111, New York 17, New York.

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inside the house when talking to a stranger.

When the Englishmen came with their metal pots the Cherokees cut up the pots and made breastplates and armbands. Some Indians at the Oconaluftee Village still wear shiny arm pieces, but not William Walkingstick. "Sometahms they give me a bother around mah ahm," he says.

In the center of the village the Cherokees built a council house, with a fireplace in the middle of the room, just like in *avant-garde* houses. There were seven posts and seven sides and seven feathers in the eagle dance and seven stems on the peace pipe. Seven was a lucky number way back. There were seven clans and you got the death penalty if you married into your own clan. The chief wore a feathered cape made from wild turkeys, and he got a new quill for each good deed. He also wore a hat made from the skin of a swan and decorated with white heron feathers. Do you hear me, Mr. John?

The Cherokees were equally distinctive in their cuisine, as I stand ready to prove with the help of a Cherokee cookbook published by the Museum of the Cherokee Indian and available to anyone with the purchase price and a strong stomach. I have extracted some gems therefrom which any gourmet would give up his membership in the Confrèrie des Chevaliers du Tastevin to learn. For example, there are lye dumplings, made from wood-ashes lye mixed with meal; "Slick-Go-Downs," which are mushrooms and corn-meal mush; or frogs—"Catch toads, twist off their heads, pull off the skin while all the time holding the animals under running water lest the meat become very bitter." "Knee-Deeps" are early frogs and are prepared the same way. "Hominy Corn Drink" can be served hot or else "wait until it sours and drink it cold." Then there is blood pudding—"when butchering an animal have a bucket handy with salt in the bottom to catch the blood as soon as the animal is stuck. Stir the blood to keep from clotting." Well, on to the main course.

Squirrels, opossums, coons, groundhogs made just dandy roasts. Most of these recipes start out, "Clean a nice fat groundhog and parboil until tender . . ." so there isn't much sense going into the details. A favorite way of starting a Cherokee banquet is with Yellowjacket Soup. You put the whole honeycomb on the stove until the paperlike covering is parched, then shake out the yellowjackets. Brown them, then boil in salted water, adding grease to taste. It's enough to inspire a man to invoke that ancient Indian saying, "Ugh."

—HORACE SUTTON.

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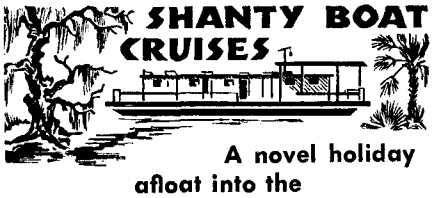

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Fiction

Continued from page 20

vice of the narrator extremely well. Nevertheless, the book ends with a sort of *eloge* which begins: "Toby was a civilized man." And even though it ends by saying that he was a man put to death "not for what he has done or not done but for what he is," the whole tone is more admiring than some readers will feel to be justifiable. If the narrator's opinion here corresponds as closely as it seems to correspond to that of the author, this reviewer is moved to say: the Tobys do not make the best case it is possible to make for the ancient regime.

Notes

JUNGLE PRIMITIVE: **"My Life in the Bush of Ghosts"** (Grove Press, $3.50) is the second book by Amos Tutuola, the Nigerian messenger boy whose "Palm Wine Drinkard" was a jungle primitive piece of writing evoking the very beginnings of literature. In this latest volume Geoffrey Parrinder, of Nigeria's University College, has included a biographical preface which provides certain useful symbolic guideposts in this equatorial rain forest of fantasy. It is now possible to interpret the imaginings of the author as a dream drama relating to his own family life. Even in fantastic terms, it is a bitter tale of fierce father, hateful step-mothers, and other items which have provided the literary furniture in more effete households. The author sums up the quality of the book in his closing phrase, "This is what hatred did." —Lee Rogow.

INTELLECTUAL JOKE: Julian Ghent, the thirty-six-year-old hero of **"Federigo, or the Power of Love"** (Little, Brown, $3.75), perceives one day that he has been putting it over on the world that, despite success in advertising, a normal marriage, and the power to charm others, he is merely ordinary. He therefore decides to change his life by sending himself letters suggesting that his wife, Sylvia, is being unfaithful to him, letters signed "Federigo." His object is to let the letters fall into the hands of Sylvia so that he can justify some future act of infidelity that he vaguely plans to commit. Federigo is the name of a stranger for whom Julian has been mistaken on occasion.

Mr. Nemerov proceeds from this startling gambit to elaborate an amusing though often arid intellectual joke. His characters tend to be more like chessmen than people, manipulated instead of motivated. When Federigo begins to pass magically through walls and play Devil, it is clear that what is most important to Mr. Nemerov is not the substantial world itself, but its contradictions, the conflicting ideas suggested by life. In short, his perception is more cerebral than cardiac.

Obviously a powerful intellect is at work here. Mr. Nemerov sees life in contrapuntal terms. For every positive there is a negative. Love is both wonderful and lustful. "The power of love" is an ironic subtitle. There is no true love among the people in the book, and yet Mr. Nemerov, while poking merciless fun at the pseudo-leisure classes in New York, suggests that love, like Federigo, comes magically in the night, undesired and inexhaustible.

The author, who is a professor at Bennington College, has published two volumes of poetry and another satirical novel, "The Melodramatists," from which "Federigo" is a considerable step forward.

—Robert Minton.

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Just Published

MANY of the books described below, which cannot be reviewed in this issue because of limitations of space, will be given more extended treatment in forthcoming numbers.

THE AGE OF EXTRAVAGANCE. Edited by Mary Elisabeth Edes and Dudley Frasier. Rinehart & Co. $5. A scrutiny, through selections from the writings of such as Maugham, Cecil Beaton, H. S. Canby, V. Sackville-West, V. Woolf, Saki, Edith Wharton, and Sir Osbert Sitwell, of those larky, hallowed years here and abroad between 1900 and 1914, a year in which the world grew older.

THE BEST OF CRUNCH AND DES. By Philip Wylie. Rinehart & Co. $3.75. A fifth collection—there are twenty-one stories here in all—of the fishing tales that have been paying Mr. Wylie's bills these many years.

BURRAGE ON VEGETABLES. By Albert C. Burrage. D. Van Nostrand Co. $4.50. How to raise an absolutely superb vegetable garden by a layman who has been doing that for years in Massachusetts.

THE DELIVERANCE OF SISTER CECILIA. By William Brinkley. Farrar, Straus & Young. $3.75. The story, some of which first appeared in *Life*, of Sister Cecilia, who recently escaped from Czechoslovakia, where she had been more or less underground since 1948, and at one point was forced to go about the streets in ski pants.

THE DEMON OF NOON. By Gordon Merrick. Julian Messner. $3.95. A novel about a Canadian-American who buys a farm on the Cote d'Azur, where he lives with his mistress and children in the days between the two world wars.

DESIGN OF THE UNIVERSE: The Heavens and the Earth. By Fritz Kahn. Crown Publishers. $5. This is how the world began, world began at five o'clock in the morning and what its relation—astronomically, physically, and geologically—is to those other worlds out there. For the layman.

AN ENCYCLOPEDIA OF MODERN AMERICAN HUMOR. Edited by Bennett Cerf. Hanover House. $3.95. A collection of some of the most serious writing that has been done in this country in the past eighty or so years. Included are great thinkers like Ring Lardner, Mark Twain, Joel Chandler Harris, E. B. White, Dorothy Parker, H. Allen Smith, James Thurber, Robert Benchley, Phyllis McGinley, and Wolcott Gibbs.

THE FELLOWSHIP OF THE RING. By J. R. R. Toklien. Houghton Mifflin Co. $5. A book for people who have not gotten so far away from their childhoods that they can't recognize a hobbit or an elf when they see one, this concerns the doings of some magic people living in a place called Westland in the third age of the Middle Earth. Two more parts are to follow.

THE FIRST AND THE LAST: The Rise and Fall of the German Fighter Forces, 1938-1945. By Adolf Galland. Translated by Mervyn Savill. Henry Holt & Co. $4.95. An account of the author's days as a general of the Luftwaffe under Goering from the Battle of Britain to 1945.

FIRST PRIZE STORIES FROM THE O. HENRY MEMORIAL AWARDS: 1919-1954. Hanover House. $3.95. A reprinting of those stories first collected in the annual O. Henry short-story collections from 1919 to the present which, in their respective years, won first prizes. Included is work by Faulkner, Welty, Rawlings, Kay Boyle, W. D. Steele, S. V. Benét, Julian Street, Roark Bradford, and Irvin Cobb.

A FLAG IN THE CITY. By Christopher Landon. The Macmillan Co. $3. Major Bill Conway, a British Intelligence officer in World War II, goes a-spying around Persia at a tremendous speed, raps German skulls right and left, loses his Polish sweetie, and returns home—battered, beaten, and bouncing.

GALA DAY. By Robert De Vries. Vanguard Press. $3.95. A grim blue tale that concerns the two worlds of a young man's experience: his part, first, in the Pacific in the last war, and second, his return home to a bonestiff Calvinist home, where there is always an angry God in the cupboard and love is a bristly face.

GERMAN MILITARY INTELLIGENCE. By Paul Leverkuehn. Translated by R. H. Stevens and Constantine FitzGibbon. Frederick A. Praeger. $3.50. A history of the activities of Germany's Military Intelligence in the last war, told by one of Admiral Canaris's (who was its head) staff members.

HE WAS NOT MY SON. By Madeleine Joye. Translated by Michael Scott. Rinehart & Co. $3. In this curious diary, by a young Swiss woman, we are told the story of how she discovered, seven years after their birth, that one of the supposed twins she had brought home from the hospital was not hers, and of how she found the other twin, who turned up as a classmate of her son's.

HOUSES VIRGINIANS HAVE LOVED. By Agnes Rothery. Rinehart & Co. $7.95. A book about some of the great houses, known and little known, of Virginia, plus one hundred photographs.

ISLANDS APART. By A. P. Ryan. William Morrow & Co. $4. A history of Ireland, free and otherwise, that begins in the mists when leprechauns and Pan surely were, and ends in the present, where though the Irish blood is still occasionally spilled, 'tis nothing to what went before.

THE LIFE OF JOHN STUART MILL. By Michael St. John Packe. The Macmillan Co. $6.50. A biography of J. S. Mill, who was used as a kind of educational test tube by his father and Jeremy Bentham when he was young, and who grew to be one of the great clear-thinkers of all time.

MAMMY PLEASANT'S PARTNER. By Helen Holdredge. G. P. Putnam's Sons. $4.50. A biography, by the author of "Mammy Pleasant," who was, you will recall, the San Francisco madam who exercised strange and wonderful powers in the days of Huntington & Hopkins, of Thomas Bell, the quicksilver king, who knew Mammy Pleasant and a few other things, too.

NOT FOR LOVE. By Spencer Whedon. Crown Publishers. $3.50. A novel, told in flashbacks after his death, about a man named Rex Disbro, who wanted *everything*, and ended up with nothing, with ashes on his tongue and the wind bleating at his door.

RECOLLECTIONS OF A *LIFE* PHOTOGRAPHER. By Wallace Kirkland. Houghton Mifflin Co. $3.50. Mr. Kirkland, a *Life* photographer, tells us some of the experiences he has had in the line of duty, such as recording on film the birth of a dragonfly, the social order among hens, and the bald pate of General Douglas MacArthur.

ROAD TO THE RIGHT. By Gordon Harrison. William Morrow & Co. $4.50. A hearty slap on the back for Republicans in general and Conservatives in particular. The author believes that the far Rightists should curb their selfishness and antipathies toward government and pitch in with the more broadminded center of the Right. He also urges that Republicans be more political, and let it be known that indeed they are for big business, and devil take the hindmost.

THE SATURDAY EVENING POST TREASURY. Edited by Roger Butterfield, and the staff of the magazine. Simon & Schuster. $7.50. A great deal of rummaging in *The Saturday Evening Post's* attic has brought forth this heroic collection, which contains thirty-six stories, twenty-five articles, twelve poems, thirty-two pages in full color of *Post* covers, and ninety-nine line drawings. Some of those present are Poe, Crane, Marquand, Wolfe, Millay, Nash, McGinley, London, Owen Johnson, and Edith Wharton.

SCAPEGOAT OF REVOLUTION. By Judd L. Teller. Charles Scribner's Sons. $4.50. A study of the various roles the Jewish peoples of the world have had to play in the revolutions that have occurred since the time of the Lutheran Reformation.

SELECTED ESSAYS OF WILLIAM CARLOS WILLIAMS. By William Carlos Williams. Random House. $4.50. The poet of Paterson, New Jersey, has set down a few evaluations of the works of Joyce, Lorca, Stieglitz, Robert Lowell, and others.

STORM FEAR. By Clinton Seeley. Henry Holt & Co. $3.50. A farm. Snow lies thick and blue outside. Enter Uncle Charlie, and his two friends, a pervert named Benjie and an old sock named Belle, fresh from a killing and a bank stick-up. Pervert attacks mother of family. Youngster of family finally agrees to help the three across the mountains. Belle freezes to death. Benjie is shot. Uncle Charlie dies in the hospital. Curtain. A first novel.

SUN, SEA AND SKY. By Irving P. Krick and Roscoe Fleming. J. B. Lippincott Co. $3.95. A compendium on the ancient and queer doings of sun, moon, wind, rain, clouds, fog, hail, and sleet which, either leaning together or alone, form what we call weather. A forecast chart, illustrations, and information on cloud-seeding round out the work.

THE SUN, THE SEA AND TOMORROW. By F. G. Walton Smith and Henry Chapin. Charles Scribner's Sons. $3.50. An inquiry into what the seas of the world can do for man, who seems to be reproducing himself in numbers these days that must be causing considerable talk in the rabbit world, in the way of foods, energy, and minerals.

TEXAS TRADITION. By Ross Phares. Henry Holt & Co. $3.50. A laundry bag of excerpts from this and that that tells how Texas became the world power it is today.

THAT REMINDS ME. By Alben Barkley. Doubleday & Co. $4.50. The memories of a man whose soul has always been a generous, laughing thing and who, although he is nearing eighty and was first seated in Congress in the prehistoric days when Wilson took his first Presidential oath, has again been running for that august body, with his pretty wife by his side and his pockets brimming with jokes.

THOUGHTS OF MY CATS. By Bruce Marshall. Houghton Mifflin Co. $2.75. A collection of anecdotes about cats—cats naughty, cats in love, cats mooning at the Mediterranean, footloose cats, dying cats—that the author, who is a novelist, has owned.

A TREASURY OF MOUNTAINEERING STORIES. Edited by Daniel Talbot. G. P. Putnam's Sons. $5. Nineteen pieces, most of them fiction, about the windy, mysterious art of mountain climbing. Contributors include Kay Boyle, C. E. Montague, James Ramsay Ullman, E. H. Young, Ruthven Todd, and Ralph Bates.

THE WOMAN WITHIN. By Ellen Glasgow. Harcourt, Brace & Co. $5. A posthumously published companion piece to her "A Certain Measure"; a little less of her literary life and a little more of her personal one.

—WHITNEY BALLIETT.

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Americana

Continued from page 17

lain in his own brilliant trumpeting of opinions far more than in any meticulous sense of news, awoke to this shortcoming when after permitting the *Tribune* to goad the Union army to its first disaster at Bull Run he vowed in print, "Henceforth I bar all criticism in these columns on Army movements . . . Correspondents and reporters may state facts, but must forbear comment."

Much of Starr's book is taken up with an account of what the *Tribune*'s crack reporters—Richardson, Smalley, Villard, Reid, Wilkson, Byington, and Wing—thereupon accomplished in the field, competing tooth-and-nail through curtains of censors and often Confederate guerrillas against the rival teams of Bennett's richer and rambunctious *Herald,* which hired and fired its men under the standing instruction, "The *Herald* must *never* be beaten!" The *Tribune*'s George Smalley, at Antietam, during which he managed to serve also with extraordinary valor as General Hooker's front-line despatch-rider, scored a historic newsbeat surpassed perhaps only by that of another *Tribune* man, Homer Byington, at Gettysburg, who rebuilt five miles of a torn telegraph line with his own hands and thereby got command of a private wire that flashed the first news and details of the clash not only to Printing House Square but also to President Lincoln himself.

In fact, the first reports not only

FRASER YOUNG'S LITERARY CRYPT NO. 595

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 595 will be found in the next issue.

ABCDE ZYXZWYDFZBY

ZG LHDEBMGK OZFN D

NDEB.

—N. W. OHEEG.

Answer to Literary Crypt No. 594

Hope is the gay, skylarking pajamas we wear over yesterday's bruises.—De Casseres.

It's a nice feeling to have some things hanging over your head...

Like Mistletoe, for instance.

But it's *anything but* a nice feeling to have your Christmas shopping chores still hanging over your head—especially when it's so easy, so inexpensive to send SATURDAY REVIEW subscriptions to everyone on *your* gift list.

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11-13

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of these but of many other battles, from Shiloh to Fredericksburg and the Wilderness, reached official Washington not through military channels but from the pens, horse-relays, and sputtering telegraph flashes of the "newspaper mongrels" who became the self-styled "Bohemian brigade"—which leaves one wondering about the state of Army communications in those days. One of Starr's most touching stories tells of the kiss Lincoln implanted on the cheek of a muddy young *Tribune* reporter who had dashed through Confederate country to give him his first word of how Grant was doing at Cold Harbor.

American reporting grew up the hard way during that war, and Starr's book, packed with human color, incident, and detail dredged up from many a now-forgotten source, gives it eloquent tribute.

Pawn's Progress

AT THE SIGN OF THE THREE BALLS: Rare indeed is the man today who faces each working day with relish. Far more rare is to find such a man engaged in the business of pawnbroking. Yet every page of William R. Simpson's **"Hockshop"** (Random House, $3.75) radiates the author's love of his supposedly hard-bitten profession.

Mr. Simpson is no ordinary pawnbroker, however. He is a member of a dynasty, established in 1822 when the first William Simpson hung out his three gold balls over New York's teeming Bowery. The original William's idea was to bring dignity and absolute honesty to his tricky business, and he did this so well that his son (another William) was able to lose three million dollars in an effort to improve the breed of trotting horses. This nearly ended the business, but the current William's father tightened his belt and took over. Shortly the Simpsons were flush again, and the present William was passing the family test of taking $200 out on the Bowery and making it multiply in a month.

In writing this book Mr. Simpson was helped by his wife, Florence K. Simpson, and by Charles Samuels, who did such a notable job with Ethel Waters's autobiography a few years back. Despite—or probably because of—the many hands, "Hockshop" wavers unsteadily from Simpson family history (fascinating), to author Simpson's delight in his work (interesting), to a gloss-over of his reasons for the sale of the business (mystifying), to a statement of his positive opinions on life and success (annoying). It is, incidentally, a beautifully designed book. —ALLEN CHURCHILL.

Your Unconscious

Continued from page 12

Lincoln, especially the two-tones and bright colors, may be expressing a trend toward modernism and individuality, the researchers say. Those who prefer to appear responsible, serious, and dignified lean toward Packard, Dodge, DeSoto, and Plymouth four-door sedans, dark, with a minimum of gadgets. A Cadillac may be purchased to tell the world that its owner can afford the best.

Buick headlined a recent ad: "It makes you feel like the man you are." Phrases like "a car that fairly breathes success," "command," "luxurious obedience," and "immediate mastery" were sprinkled lavishly through the copy.

A second, less publicized reason for depth research is the growing incredulity of consumers. Less than three persons out of ten believe most of the advertising they see, read, and hear, the Boston College School of Business Administration has reported. With resistance so strong at the conscious level, small wonder that advertisers try to sink a pipeline to the subconscious.

What techniques are used by the advertising analyst? Anything from a depth interview in which the respondent rambles on for hours to a hardware store where customers serve as unwitting guinea-pigs. All methods have the same purpose: to secure reactions deeper and less guarded than the subject would express in a straightforward interview.

Dr. Dichter, at his Institute for Research in Mass Motivations, has organized a "psycho-panel" of several hundred families classified not only by income but by character. Dichter knows whether each member of each family is secure or insecure, resigned or ambitious, an escapist or a realist. Should a promoter of, let's say, correspondence courses want to learn primarily how to appeal to ambitious persons, persons of that type alone can be surveyed.

The depth interview is the most widely used M.R. technique. It lasts one to three hours and may seemingly cover a great many topics, gradually narrowing down to the actual topic under study. A psychologist interviewing a housewife about her preferences in buying bread might start out: "Do you remember what you did Monday?" She answers: "I went downtown—but I don't usually go downtown Mondays—it was just that . . ." As she continues, with the interviewer murmuring "Mhm" and

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"I see" at appropriate intervals, she reveals through words, gestures, and tone of voice how she really feels about housework. When this topic runs dry the interviewer may ask about shopping and meal planning. Again, the actual foods bought and served tell more of her attitude toward nutrition than she could tell if asked directly. The next question might be: "How about your mother? What kind of cook was she?" If this evokes wistful memories of Mom's superb, lavish cooking and homebaked white bread it's possible, though by no means certain, that the housewife would like to buy such bread for her family. If the question calls forth a horrified "Mother's meals were so fattening!" this woman probably prefers a high-protein, low-starch loaf. The interviewer may go on to ask about family food habits, thus learning whose tastes are most consulted in the choice of bread.

Two hundred depth interviews with selected subjects will give a bread-baking corporation a good idea of who its best customers are and how to reach them; also whether to say "Just like mother's" or "Only five calories per slice."

James M. Vicary, a New York City consultant to top-ranking ad agencies, leans heavily on word-association tests. A word is given and the subject responds as quickly as possible with another word or string of words. These associations help Vicary to determine possible reactions to a new brand-name or to words used in advertising, and also they indicate how people feel about a product.

Vicary advised a brewer to avoid the word "lagered" because though some consumers knew it meant "aged before use" others thought it meant tired, drunk, lazy, or dizzy. Words like complaint, cooperate, and voluntary, he has warned, produce "a deep emotional disturbance with a sizable group." A study on "Chicago" for the Commonwealth Edison Company showed that to the average non-Chicagoan the name has more connotation of farming than of industry. The power company, which was trying to bring more industries into the city, responded with an advertisement stressing the partnership of agriculture and industry in Chicago.

Procter and Gamble, after similar tests, dropped the word "concentrated" from soap advertising when they learned that 40 per cent of housewives thought it meant "blessed by the Pope."

PICTURE tests are used widely. In such a test, borrowed directly from the psychological clinic, the subject may imagine himself as part of a pictured situation and may speak for one person in that situation, or he may tell a story inspired by the picture. Either way, he reveals his own feelings.

Weiss and Geller, ad agency for the Toni Company, conducted picture tests with little girls before planning their campaign for Tonette, a home permanent kit for children.

They showed each of their small subjects a series of pictures with straight-haired and curly-haired girls. For each picture they asked her to tell a story. Overwhelmingly, straight-haired girls were pitied because they were considered not only unattractive, but unwanted and unloved.

They asked the children to draw the figure of a person. One after another they drew figures with long, wavy hair.

Inspired by these findings, the agency's copywriters wrote a TV commercial with the wistful tagline: "All little girls dream of natural curls." It sold a good many Tonette kits.

Sentence completion tests as well as depth interviews were used by the Charles R. Rumrill company of Rochester, N. Y., in preparing copy for the Union Trust Company. They reported that the average potential customer subconsciously sees the bank as a parent, but at the same time feels afraid. He is haunted by fear that if he applies for a loan he may be turned down or treated discourteously, or his personal life may be investigated.

They used non-professional mod-

LITERARY I.Q. ANSWERS

1. "Roan Stallion," by Robinson Jeffers. 2. "Black Lamb and Grey Falcon," by Rebecca West. 3. "The Mauve Decade," by Thomas Beer. 4. "Where the Blue Begins," by Christopher Morley. 5. "The Purple Land," by W. H. Hudson. 6. "The White Sister," by F. Marion Crawford. 7. "Ming Yellow," by John P. Marquand. 8. "Black Narcissus," by Rumer Godden. 9. "A Study in Scarlet," by Sir Arthur Conan Doyle. 10. "Crome Yellow," by Aldous Huxley. 11. "Blue Voyage," by Conrad Aiken. 12. "Portrait of a Man with Red Hair," by Hugh Walpole. 13. "The Green Hat," by Michael Arlen. 14. "Crimson Is the Eastern Shore," by Don Tracy. 15. "The Green Man," by Storm Jameson. 16. "The Quick Brown Fox," by Lawrence Schoonover. 17. "The Bow of Orange Ribbon," by Amelia Edith Barr. 18. "A Pair of Blue Eyes," by Thomas Hardy. 19. "The Vermilion Gate," by Lin Yutang. 20. "The Girl in Pink Tights," by Jerome Chodorov and Joseph Fields.

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Preface by CANON MILLBOURN of Bristol Cathedral

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els and heart-to-heart copy to convince their readers that the bank was really concerned about their problems and wanted to do business with them. An ad headed "How I hated to open that door" told first hand of the cordial reception given a borrower.

A Chicago firm, the Ad Detector Research Corporation, straps consumers into a lie detector and flashes advertising copy before their eyes. The subjects talk about the copy while the lie detector measures what it does to their pulse, breathing, and blood pressure.

Alfred Politz, a researcher whose clients include DuPont, Chrysler, and Coca-Cola, has bought a large hardware store, location undisclosed, where he will try out on consumers the effects of differing sales approaches, displays and advertising policies. One of his objectives is to develop advertising copy that will sell products regardless of what the salesclerk says.

Politz has also devised a billboard which will spy on its spectators by taking pictures of them at three-second intervals. This can give a count of the persons attracted by a test poster, and an impression of their reactions to it.

Not every question is answered by actual test. Social scientists are presumed to have expert knowledge of human reactions and motivations. On the crucial question: "What kind of TV salesperson is most effective?" Weiss and Geller assembled a team of eight eminent scientists (Gardner Murphy of the Menninger Foundation was one) and subjected them to thirteen and a half hours of straight TV while a stenotypist recorded their comments.

Often, when planning a campaign, a firm will consult experts on conscious and unconscious drives related to the specific product.

WHAT are these basic drives which turn out to be helpful to the advertiser? Sex and sex-connected feelings probably head the list. A campaign for Luxite Lingerie played up narcissism or self-adoration. The campaign was based on a picture of a woman looking at herself in a mirror, with the slogan: "See yourself in Luxite."

A closely allied theme, exhibitionism, sparked the William Weintraub agency's successful series, "I dreamed I went walking (or stopped traffic—or was a lady editor) in my Maidenform Bra." In each ad the model appears partly undressed in public. The fact that this is only a dream makes it respectable and therefore all the more enjoyable.

Perfumes, soaps, creams, deodorants, and the other products guaranteed to make you smell better inside and out are routinely sold through sex promises.

But sex is not the only salesman. Other drives exert equal if not greater influence on buying. Many come under the general heading of security.

Relief of tension caused by frustration or hostility is one such drive. In a project for Wrigley, Weiss and Geller developed through depth interviews the hypothesis that people chew gum to relieve boredom and tension, and to work off hostility. A test area was selected, a mining region where living standards and literacy were low, frustrations high. The job was to convince consumers that they could relieve anxieties which they didn't even want to admit they had, by chewing gum. A series of comic strips was prepared, in which children and adults faced by everyday problems overcame their difficulties by chewing Wrigley's Spearmint Gum. The advertising used less space than previous ads, and all other promotion activities in the territory were suspended for the test period. Yet sales boomed.

Even so simple a product as breakfast food can appease hostility, according to E. L. Bernays, veteran publicist whose agency now offers M.R. services. The most successful breakfast cereals crunch, thus satisfying an aggressive desire to overcome obstacles, he points out.

The longing for social ease and equality is another drive tied to security. A series of depth interviews on beer drinking showed that people enjoy beer most when it makes some social event more relaxed and friendly. Discomfort was expressed over ads showing distinguished people drinking beer in rich surroundings. When they drank beer, the subjects said, they did not want to be reminded of people and situations that made

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them feel intensely discontented.

The conclusion, now followed by most beer advertisers, was that the ads should show family and friends in informal gatherings, should steer clear of rich people, "men of distinction" artists and intellectuals.

This hostility toward persons with pretensions of expertness or superior status is reflected also in consumer reaction to TV commercials. In a test by NBC a chef was shown pulling pastry out of the oven, and explaining how simple it was to make pastry with this mix. A second commercial showed a little girl, proud of the pastry she had made with the same product. The tot outpulled the chef, 4 to 1.

According to the Weiss and Geller social-science panel, the most effective TV personalities are those which appear human and fallible—not too glib, not too expert, and just a bit vulnerable. This, they said, is one of the secrets of Arthur Godfrey's success. Women particularly resist other women who "know too much" and who remind them of nagging mothers telling them just what to do.

Many of us feel secretly more vulnerable than we could bear to admit. The desire for reassurance of virility was exploited by Dr. Dichter in a study for the Tea Council of the U.S.A. In this country, he said, tea carries a stigma of effeminacy. This unfortunate impression had been reinforced by Tea Council ads in pale colors, with such slogans as "Tired? Nervous? Try tea." On his advice the colors were switched to bright red, and the slogan to a dynamic "Make it hefty, hot and hearty, take tea and see." Tea sales rose 13 per cent in two years, even before zooming coffee prices forced millions more to "take tea and see."

Results of this sort have convinced many advertising executives that M.R. is here to stay.

C. B. Larrabee, publisher of *Printers Ink*, calls it the next great leap in market research, and a survey of leading advertisers has shown more than half of the big ones using M.R.

Even the admen come under the X-ray. *Sponsor* magazine reported after extensive depth interviews that the choice of magazines, newspapers, and other advertising media is strongly influenced by irrational, unconscious drives. Among these influences are background (the adman clings to the media he knows best); job security (he's afraid to take a chance); personal bias; and the desire to make a big splash and impress prospective clients.

A FEW flies still buzz in the ointment.

Not all the depth research findings turn out to be useful. A Foote, Cone and Belding executive complained: "We had a facial soap . . . killed germs better than most other soaps. We wanted to know how we could best advertise it to teen-agers. . . . Well, we got a lot of talk about when a young girl uses soap it is to wash off the feeling of guilt that comes from newly awakened sexual desire. Where the heck do you go with that?"

Another firm employed a researcher to help determine attitudes of nonflying citizens. His major finding was that men who don't fly have a deep fear of plane crashes, but an even more devastating fear of sexual relationships with strange women. The information did not help sell plane tickets.

Nevertheless, the M.R. trend keeps growing. Will it develop to the point where we consumers have no further secrets and no defenses? Will we move in trance state, wallets wide open, toward the store?

Don't worry too much over this possibility.

Some thirty years ago Dr. J. B. Watson's theory of behaviorism was supposed to revolutionize advertising and selling. According to this doctrine all behavior, including buying, could be conditioned to take place in response to set stimuli. A dog is trained to jump through a hoop. In the same way, behaviorists reasoned, consumers could be conditioned to buy soap flakes. The craze swept the ad agencies, but the expected conquest of the consumer did not quite come off. We read the ads and we bought the soap flakes, but we simply refused to stay conditioned. Maybe too many people were trying to condition us at the same time.

Like microbes and other tough, low organisms, consumers are adept at developing new defenses against almost any form of attack. Perhaps we'll devise a sub-conscious to use as a kind of psychological storm cellar. Perhaps we'll resort to that Cinderella of psychology, the conscious mind. Either way, chances are that we'll survive.

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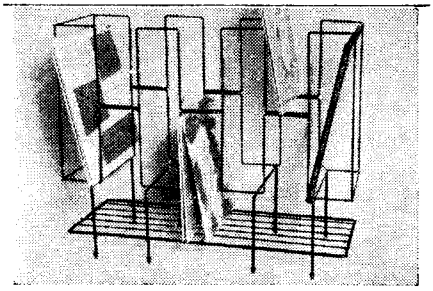

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How early can you begin? For a child as young as 3 and up to 9, these records offer a proved and easy method of introducing fine music into his life.

Select any of these charming records for your child. You will be thrilled as you watch his interest grow Throughout his entire life, he'll be grateful to you for the enriching gift of great music!

START WITH THESE WONDERFUL ALBUMS

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Chin Chow And The Golden Bird
Little Abou, The Camel No. 3193
Waltz Of The Flowers No. 3204

Music From BIZET'S **"CARMEN"**
El Torito, The Little Bull.....No. 3194

Music From GLAZOUNOV'S **"THE SEASONS"**
The Seasons (Story of Proserpina and Ceres).....No. 3195

Music From PROKOFIEV'S **"LIEUTENANT KIJÉ"**
Diana And The Golden Apples.....No. 3209

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FALL GUIDE TO CHILDREN'S BOOKS

—By Roger Duvoison, for "The Happy Lion."

EDITED BY FRANCES LANDER SPAIN

66 PICTURE BOOKS
70 FOR THE YOUNGEST READERS
74 FANTASIES AND FAIRYTALES
76 FOR OLDER BOYS AND GIRLS
81 FOLKTALES AND LEGENDS
82 THE WORLD OF NATURE
84 SCIENCE AND MECHANICAL THINGS
85 WORDS, PEOPLE, AND PLACES
90 FOR THE TEEN AGE

THE third week in November has been celebrated as Children's Book Week now for thirty-six years, and each year the idea behind it remains refreshingly new and valid. Throughout the country book fairs are held, lists of best books issued, programs presented, and attention called to children and their books: new books and old ones, books that answer the countless questions that children ask, books that quicken the imagination, books that set their feet solidly on the real ground of contemporary problems, and books that send them off to a fairyland where the impossible is the order of the day.

Those of us who work with children and their reading are glad for this annual Book Week. We try, however to make every week a book week for the children. For this special celebration should be but the underlining of, the emphasis on, the accentuation of the constant, careful introduction of children to books that goes on all the year in children's rooms and school libraries, in classrooms and home reading throughout the land.

—FRANCES LANDER SPAIN,
Supervisor, Children's Services, The New York Public Library

But Children Do Read Nowadays!

By NANCY LARRICK, *educational director of the children's department at Random House.*

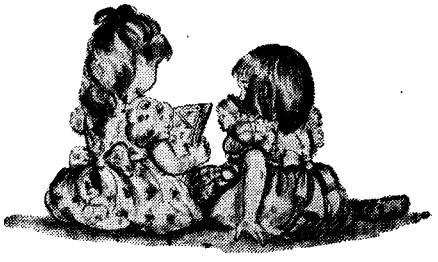
YOU can't mention children's reading these days without someone heaving a great sigh and saying, "But children nowadays don't read!" And if you raise a skeptical eyebrow they say, "Well, how can they when they spend all their time devouring comic books and watching television?" That may sound like an argument to end all arguments, but if you've had any dealings with children and children's books in the past decade you can produce convincing evidence that more children are reading more books than ever before.

Certainly publishers' reports show an amazing growth in the number of children's books sold. According to a statement in *Publishers' Weekly* by Curtis P. Benjamin of McGraw-Hill, the annual sale of children's books industry-wide has increased 100 per cent in the past six years—a period, by the way, in which the school population increased only 8 per cent! And within publishing houses the juvenile departments have stepped out of their early position of genteel obscurity to that of family breadwinner. At William Morrow, for example, where juvenile sales have risen 25 per cent in the past year, the well-known Morrow Junior Books account for 65 per cent of the company's gross sales. And at Simon and Schuster children's books totaled 75 per cent of the 1953 gross.

If we take a look title by title and author by author we find even more persuasive figures. By and large a successful children's book gets off to a larger initial printing, lasts longer, and runs up a bigger total than a successful adult book. One publisher felt pretty smug over the nineteen-week best-seller listing that one of his adult books achieved in *The New York Times Book Review* with a total sale of 35,000 copies. But in the same period one of his new juveniles had an initial printing of 90,000 copies and a reprint order of 40,000. Now, two years later, the adult book is barely breathing, but the juvenile is sprinting briskly along.

In fact, the authors of children's books are reaping bigger royalties in many cases than the authors of adult books. Take Marguerite Henry, for example. Her horse stories ("Misty of Chincoteague," "King of the Wind," and "Brighty of Grand Canyon," to name only a few) have totaled close to 750,000 copies. And each of Walter Farley's "Black Stallion" books has sold a good solid 100,000 copies with no sign of slackening.

But it's not just the horse stories that have rung up such sales records. Even as whimsical a series as the Babar books have sold over a million copies. And each of E. B. White's delightfully fanciful juveniles—"Stuart Little" and "Charlotte's Web"—has



—By Tasha Tudor, for "Anna Is for Annabelle."

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long since passed the 100,000 mark.

Sales figures for the twenty-five-cent children's books are even more staggering. Since their first appearance in the fall of 1942 nearly 320 million Little Golden Books have been sold to the nation's small fry. By this time Wonder Books and Book Elf Books are making spectacular records in the twenty-five-cent department.

GO INTO any five-and-ten, drug store, or supermarket, pause at any railroad-station newsstand, and there you find a rack of children's books doing a flourishing business. Most of their wares are the twenty-five-centers, but an increasing number are pushing their price bracket upward to include books at $1, $1.50, and $1.95. Retail sales managers are learning that the rack of children's books yields a big return for the space invested. And busy mothers are finding that their moppets demand a book on every trip to the supermarket. "If I don't get a book," said one mother recently, "Chris picks one out anyway and drops it in the cart with the groceries. I can be hardboiled when it comes to buying bubblegum. But with books it's different."

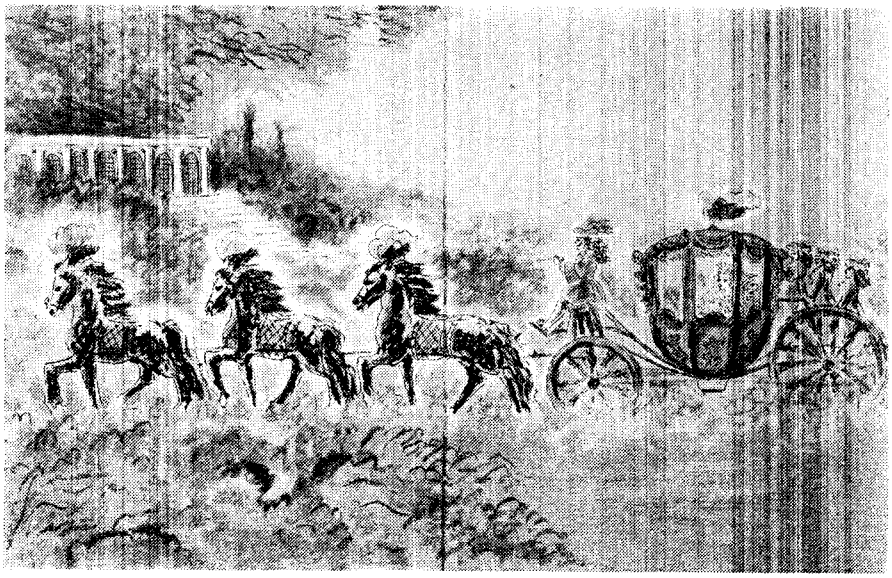
The result is that the number of outlets for children's books has increased to an incredible total of 120,000 points of sale throughout the country. Some of these sell twenty-four hours a day every day; all sell the year round.

Yet there was a time, not so far back, when children's books in this country were sold in only 800 book and department stores. And fifty years ago, recalls Frederic G. Melcher, editor of *Publishers' Weekly,* those sales were limited to the weeks before Christmas. "At that time I was a clerk in Lauriat's in Boston," he says. "We brought out our children's books just before Thanksgiving as a sort of Christmas special. But right after the holidays we packed away the unsold stock of juveniles. They just weren't sold at any other season."

Today even the most isolated family can pick up a Sear Roebuck catalogue and find a goodly array of children's books from which to order. The 1954 Christmas catalogue pictures and describes such widely-acclaimed books at the Marguerite Henry horse stories, the Walter Farley Black Stallion books, the First Books, the Landmark Books, and the Allabout Books.

And while the number of retail outlets for children's books has been growing like Jack's beanstalk the distribution of juveniles through children's book clubs has made spec-

(*Continued on page* 96)



—*End-papers for "Cinderella," by the author.*

PICTURE BOOKS

CINDERELLA; OR, THE LITTLE GLASS SLIPPER. *A free translation from the French by Charles Perrault. With pictures by Marcia Brown. Scribner's.* $2. The storyhour was being televised with the usual undercurrent of busyness off-camera but as the librarian opened the pages of this new picture book and began to tell its age-old story those dashing about became still; those whispering were quiet; and the crew, sound-bound by earphones, stopped watching the production and looked instead at Marcia Brown's lovely illustrations for the Perrault fairytale.

It was a perfect storyhour and, to our mind, this "Cinderella" is a perfect picture book. The text is relaxed and easy, with the simple theme of goodness rewarded running through it like a shining thread. Yet it never becomes cloying or saccharine, for phrases such as "chitter chatter," "puff their ruffles," "the young miss," and "paid them a thousand courtesies" give it a pertness, a kind of sauciness, that refreshes and at the same time reflects its French origin.

Miss Brown has managed in her illustrations also not only to recreate the court of Louis XIV with its velvets and laces, beauty patches and horn-curled coiffures but to give an imaginative interpretation to a fairytale that in its essence knows no barriers of nation or time. Text and pictures are in complete harmony and each well-known moment of magic is satisfyingly illustrated, mostly in French blue and soft rose.

A good picture book of "Cinderella" has long been needed since the Helen Sewell interpretation was allowed to go out of print. That this need should be met so perfectly is a cause of rejoicing by the children and by those who provide them with books at schools, in the public libraries, and at home. —EULALIE STEINMETZ ROSS.

THE HAPPY LION. *By Louise Fatio. Illustrated by Roger Duvoisin. Whittlesey.* $1.95. Story and illustrations combine to make this an engaging picture book. In rhythmic prose, which makes skilled use of repetition, word sounds, and humor, the wife of Roger Duvoisin tells the tale of an amiable lion who lives in a zoo in a little French town. Conditioned to friendliness on the part of the townspeople, he is hurt by their change of attitude when he strolls through the town one day to return their visits. Had it not been for a small boy his happy nature might have been permanently warped.

The illustrations, broad in scope and large in perspective, have delightful detail and a quality of humor as ingratiating as that of the story.

—ELIZABETH NESBITT.

THE BIRTHDAY. *By Hans Fischer. Harcourt, Brace.* $3. It is a pleasure to welcome another picture book by the gifted Swiss illustrator whose "Pitschi" was so warmly received in an American version last year. This is an earlier book than "Pitschi," simpler in story, and with a personal quality which suggests that it was written for some particular children. It is as distinguished in design, with the same sensitivity in drawing and skilful handling of bright color, with the same persuasive humor and warmth of feeling. Mr. Fischer's animals are always delightful, and especially here, in their pranks during the birthday celebration they have arranged for their friend and mistress, Lisette, on her seventy-sixth birthday. An altogether endearing picture book. —MARIA CIMINO.

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CIRCUS RUCKUS. *By Will and Nicolas. Harcourt, Brace.* $2.75. This author-artist team has given an unexpected twist to the theme of a boy and his dog who plan to go to the circus. Humor and vigorous action characterize both the drawings and the text, which tell of Danny and his dog, Kelly, of their flight and pursuit through the circus tent and into the ring, of whom and what they encounter in their mad adventure, and of how they take refuge in the small locomotive, only to emerge on the back of the dancing donkey, Prank, and win the acclaim of both the audience and the owner of the circus.

Striking use of red, green, yellow, and black in the illustrations will intrigue young children of five to eight years. A first purchase for the picture-book shelves and to add to a collection of books about the circus. It is comparable to "The Two Reds" in originality of both text and art work. Sturdily bound. —ELIZABETH A. GROVES.

THE SEVEN REMARKABLE BEARS. *By Emilie Warren McLeod. Illustrated by Juliet Kepes. Houghton Mifflin.* $2.50. Juliet Kepes, whose drawings for her own "Five Little Monkeys" so delighted children, now illustrates with the same dash and humor Emilie McLeod's amusing story of the ingenious Po, only polar bear in the city zoo. How Po outmaneuvered the important Mr. Fitz with his rule of one fish a day makes first-rate listening. That Po's secret is guessed by the little boy in the striped shirt adds greatly to the charm of a story, grand for reading aloud to younger children or for reading alone by third- and fourth-graders.

—RUTH GAGLIARDO.

WHEEL ON THE CHIMNEY. *By Margaret Wise Brown and Tiber Gergeley. J. B. Lippincott.* $3. "First there was one stork, then there were two" atop a farm chimney where a wheel bound on, in readiness, invited the building of the nest in which to raise the young fledglings during the warm summer months. But with the first breath of winter they were off for the south on strong, wind-blown wings. Over rivers and mountains, south to the Mediterranean, farther south to the Nile, on to the warmth of the African wilderness, only to know in some strange, intuitive fashion, when spring had come again in northern Europe, to wing their way back.

A simple tale, this story of the flight of the storks, but a moving and compelling one in its unerring directness and beauty of movement. Tibor Gergely has heightened this drama of flight with richly colored bird's-eye panoramas of the great countryside, deep jungles, and turbulent seas over which they flew. A beautiful and mind-widening book for children of any age.

—ROSEMARY LIVSEY.

LAVENDER'S BLUE: A Book of Nursery Rhymes. *Compiled by Kathleen Lines and pictured by Harold Jones. Watts.* $6. This is another very wonderful collection of Mother Goose and other nursery rhymes that will delight little children and the adults who will read it to them. A Apple Pie, The Twelve Days of Christmas, counting jingles, singing games, riddles, and the familiar Mother Goose rhymes are perfectly pictured in black-and-white and colors. —F. L. S.

HORTON HEARS A WHO! *By Dr. Seuss. Random.* $2.50. This most recent addition to the Seuss shelf of extravaganzas is an independent postscript to "Horton Hatches the Egg."

In the judgment of six cruising ten-year-old boys who spied the review copy on my desk "this is the comicalest book Seuss has done yet." The pronouncement was made after careful deliberation and due weighing of evidence. It followed both an enthusiastic perusal of "Horton Hears a Who" and an equally joyful rereading of "The 500 Hats of Bartholomew Cubbins," "And to Think That I Saw It on Mulberry Street," "McElligot's Pool," "Thidwick," "If I Ran the Zoo," and "Scrambled Eggs Super." In their opinion these are Seuss's best items and they are all considered "top-notchers."

Straws in the wind hereabouts and elsewhere seem quite definitely to indicate that if, when, or wherever boys of eight or eleven are given a chance to select titles that are to be accorded space on their own jollity shelf "Who" is likely to be chosen for inclusion and with a generous margin of votes.

—DELLA MCGREGOR.

THE LITTLE HORSE BUS. *By Graham Greene. Illustrated by Dorothy Craigie. Lothrop, Lee & Shepard.* $2. When the famous author Graham Greene wrote "The Little Red Fire Engine" it became one of the most popular books among the youngest readers. "The Little Horse Bus" promises to be just as successful. It is the story of the little horse bus, once dusty and neglected, that came out of retirement and caught thieves who were escaping in the rival hansom cab.

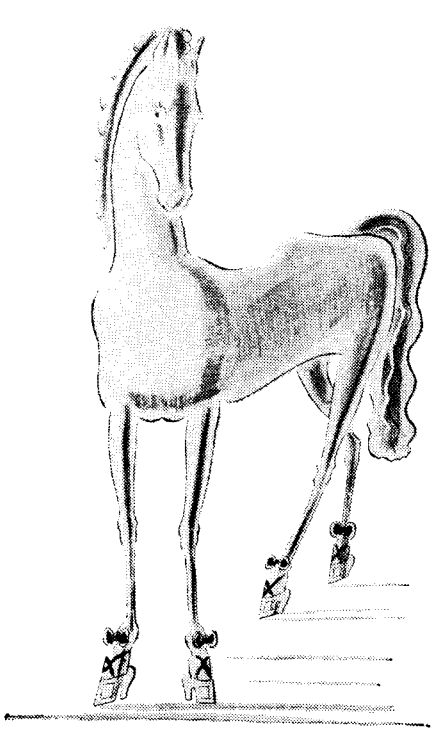
—AUGUSTA BAKER.

TWO LITTLE BEARS. *Story and pictures by Ylla. Harper.* $2.50. Everyone loves a baby, human or bear, and this book about two bear cubs is one that any little child will love and want for his own. That is, if the adults in his family can tear themselves away from Ylla's large and beautiful photographs long enough to let the child-owner realize that this is his book, too.

Ylla, a photographer of distinction, has written and pictured a tale of her own pet bear cubs playing with spontaneous abandon, and looking out on a strange and puzzling world with grave innocence. The realism of the photographs lends an atmosphere of reality to a story that might really have happened in a bear world when two cubs wander far from home, discover they are lost, and seek to regain the security and loving affection of their mother.

Not that Ylla's bears will need any introduction, but "Two Little Bears" will find a ready-made and delighted audience in children who have already known another realistic tale of bear and human-family affection in Robert McCloskey's "Blueberries for Sal." —R. L.

THE HORSE WITH THE HIGH-HEELED SHOES. *By Louis Slobodkin. Vanguard.* $2.50. Elizabeth was a Lady Horse. And because she was one she wore high-



—For "The Horse with the High-Heeled Shoes," by the author.

YLLA is generally acknowledged to be one of the world's foremost animal photographers. Born in Austria, she spent her youth in Hungary and had a studio in Paris before coming to the United States in 1941. As a successful sculptress who was yet dissatisfied with her ability to render the form and spirit of animals, she turned to photography and soon found her calling. She now does animal photography exclusively, traveling frequently to Europe and Africa in search of models.

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BEADY BEAR

"I have gone to live where a bear is s'posed to live!" is the note Beady left when he went to live in a cave. A lovable stuffed bear marches through the pages of a perfect "good-night" story. *Ages 3-6* *$2.00*

Story and Pictures by DON FREEMAN

WONDERFUL THINGS

"Beautiful, finely drawn pictures and simple text capture the essence of young life as they tenderly describe a newborn foal's discoveries of the world around him." —*ALA Booklist* *Ages 3-6* *$2.50*

Story and Pictures by ZHENYA GAY

MIKE'S HOUSE

"An amusing dilemma of Robert, so entranced with Mike Mulligan, a character in a book at the library that he calls the library 'Mike's House.' A catchy story for a warm laugh."—VIRGINIA KIRKUS *Ages 3-6* *$2.50*

By JULIA L. SAUER · Illustrated by Don Freeman

PROFESSOR BULL'S UMBRELLA

A flyaway umbrella leads the whole town in a mad, merry pursuit. The full-color illustrations, by the distinguished painter Georges Schreiber, have vitality, humor, and originality. *Ages 4-7* *$2.50*

By WILLIAM LIPKIND and GEORGES SCHREIBER

BLUE CANYON HORSE

A story of a young mare who fled from her canyon pasture to join a wild herd, and of the Indian boy who loved and cared for her. A book as expressive, fleet, and sturdy as the little mare herself. *Ages 7-11* *$2.75*

By ANN NOLAN CLARK · Illustrated by Allan Houser

IMPUNITY JANE

Introducing the most engaging doll character in many a long day! Impunity Jane, who almost cracked with wishing to live in somebody's pocket and see the world. Lovely soft blue and red drawings. *Ages 7-11* *$2.50*

By RUMER GODDEN · Illustrated by Adrienne Adams

HOBO HILL

How a gang of sixth-grade boys struggle to keep their favorite meeting place, a wooded hill on the edge of town, from being torn down for a highway. Vigorous drawings add to the fun. *Ages 8-11* *$2.50*

By ELIZABETH PHILBROOK · Illustrated by Don Freeman

TRAIN FOR TIGER LILY

A very special train that stopped one morning at a place called Tiger Lily with five young passengers, a prize calf, a collie, and Gus, the porter, who practiced Second-Class Magic! *Ages 9-12* *$2.50*

By LOUISE RILEY · Illustrated by Christine Price

VIKING BOOKS

Endpaper design from BLUE CANYON HORSE, by Ann Nolan Clark. Illustrated by Allan Houser.

THE LOUDEST NOISE IN THE WORLD

"What would the noisiest boy in the noisiest city want for his birthday? The loudest noise in the world! Reading this book will be accompanied by shrieks of sheer delight."—*Saturday Review* *Ages 4-8* *$2.50*

By BENJAMIN ELKIN · Illustrated by James Daugherty

PLENTY TO WATCH

A glimpse of life in a busy, peaceful Japanese village. The vivid pictures and sensitive text capture the bright-eyed wonder, the friendliness and happiness of children the world over. *All Ages* *$2.50*

By MITSU and TARO YASHIMA · Illustrated by Taro Yashima

HIMSELF AND BURLAP ON TV

Himself and Burlap have a grand time competing with each other as the clowns of a dog show on TV. A wonderful variety of Mr. Dennis's beautifully expressive dog pictures. *Ages 5-8* *$2.00*

Story and Pictures by MORGAN DENNIS

HURRY, SKURRY, AND FLURRY

A lovely story of forest life through the year with three baby squirrels. "Achieves a mastery of poetic feeling in illustrations and text to delight readers of all ages." —*Publishers' Weekly* *Ages 5-8* *$2.75*

By MARY and CONRAD BUFF · Illustrated by Conrad Buff

THE SILVER CURLEW

"Here is an old English folktale of the little imp with the secret name, woven into a new story sparkling with fun, sad and gay by turns, and told in musical, sensitive prose."—*The Bulletin* *Ages 9-13* *$2.75*

By ELEANOR FARJEON · Illustrated by Ernest Shepard

SNOW

The whole story of snow, clearly written, and illustrated with wonderful wintry blue drawings. "A unique contribution to understanding one phase of the physical world."—*Publishers' Weekly* *Ages 9-13* *$2.50*

By THELMA HARRINGTON BELL · Illustrated by Corydon Bell

THE FRIENDLY FORESTS

A graphic picture of the past destruction of America's woodlands—and what is being done today to save them. Drawings by the artist of Forestry Hall, American Museum of Natural History. *Ages 9-13* *$2.50*

By ALMA CHESNUT MOORE · Illustrated by Matthew Kalmenoff

WONDERS OF THE HUMAN BODY

"One of the most interesting, comprehensible and attractive books on anatomy I have come across; a real beginner's book and yet fascinating to all ages. A very important book."—*Library Journal* *Ages 9-13* *$2.50*

Written and Illustrated by ANTHONY RAVIELLI

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THE GIANT

Somewhere in Europe, according to the story, is a boy giant, who spanks elephants, puts grown men in his pocket, and who stands seven stories high! A charming giant and a delightful tall tale.

Ages 10-13 $2.75

Written and Illustrated by WILLIAM PÈNE DU BOIS

THE GOOD-LUCK TREE

Every reader who has ever dreamed of the fun of having a place of her very own will delight in this breezy story of three Danish girls who build a little house near Copenhagen.

Ages 10-13 $2.50

Written and Illustrated by HEDVIG COLLIN

THE TOUGH WINTER

What fun to meet again the animal inhabitants of Rabbit Hill! A delightful new story with sparkling pictures of the little animals who live the harsh winter through with humor and ingenuity.

All Ages $3.00

Written and Illustrated by ROBERT LAWSON

BILL BERGSON LIVES DANGEROUSLY

"Good characterization, a vivid picture of the Swedish village, the scene of all the Bill Bergson adventures; and, above all, real humor, along with a well worked-out plot." —*The Horn Book* *Ages 10-13* $2.50

By ASTRID LINDGREN · Illustrated by Don Freeman

THE COLUMBUS CANNON

Excitement in Jamaica for three youngsters, who discover an antique cannon while spear-fishing, and solve a mystery at a run-down estate. A colorful picture of life in the West Indies. *Ages 12-16* $2.50

By HERBERT BEST · Illustrated by Erick Berry

THREE STUFFED OWLS

A puzzle that starts with a bicycle theft, ends with diamond smuggling, and is solved by an extraordinary team: one football-playing pig, two sixteen-year-old detectives, and three stuffed owls!

Ages 12-16 $2.50

By KEITH ROBERTSON · Illustrated by Jack Weaver

THE JOHNNY CAKE MINE

Based on papers found in an old Montana mining camp, this is "an absorbing and informative tale of the experiences of two teen-age boys in 1870 who discover a rich silver strike."—*Seattle Times*

Ages 12-16 $2.75

By DALE WHITE · Illustrated by Richard Bennett

THE WRECK OF THE SAGINAW

"The tragically triumphant tale of the five volunteers who sailed the *Saginaw's* gig for thirty-one torturous days to bring the cry for help to Hawaii. . . . Worthy of serious attention."—*N. Y. Times*

Ages 12-16 $2.50

By KEITH ROBERTSON · Illustrated by Jack Weaver

JUNIOR 1954

SPEED OF THE REINDEER

A vivid story of life in a Lapland village, and of how the boy Mikko helped to find the thieves who had stolen his master's beloved white reindeer. An authentic view of Lapp life and character.

Ages 10-13 $2.50

By CARL WILHELMSON · Illustrated by Rafaello Busoni

HAY-FOOT STRAW-FOOT

"So lively a picture of a Yankee boy, Yankee recruits, and Army life, and such a good introduction to a favorite song, 'Yankee Doodle,' it cannot fail to be popular." —*New York Herald Tribune*

Ages 10-14 $2.50

Written and Illustrated by ERICK BERRY

BLACK LIGHTNING

The story of a rare black leopard on the island of Ceylon. "Exciting and credible, filled with accurate and beautiful detail, and never softened by sentimentality."—*The New York Times* *Ages 10-14* $2.50

By DENIS CLARK · Illustrated by C. Gifford Ambler

I KNOW A CITY

"The city is New York. The story of how it grew is superbly told. Informative and written with imagination. The book is for anyone, New Yorker or not."
—IRIS VINTON, *The New York Times*

Ages 11-15 $2.75

By KATHERINE B. SHIPPEN · Illustrated by Robin King

ENGINEERS' DREAMS

Prizewinner, N. Y. Herald Tribune Children's Spring Book Festival. Projects that could come true in our lifetime. "A book to stir the imagination of our future engineers."—BERNICE FRANKEL

Ages 12-18 $3.50

By WILLY LEY · Illustrated by Isami Kashiwagi

MAN UNDER WATER

"An excellent survey of human undersea activity—from skin-diving to the atomic submarine—told with a fresh note and an added understanding of both men and machinery."—VIRGINIA KIRKUS

Ages 12-18 $3.00

Written and Illustrated by HENRY BILLINGS

MEN OF OTHER PLANETS

"A gracefully written book about life on other worlds. There is much sound material presented; for the teen-ager the book can be a gold mine . . . provocative and well done."—*Scientific American*

Ages 12-18 $3.00

By KENNETH HEUER · Illustrated by R. T. Crane

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heeled horseshoes tied on with large, red leather bows. Her mistress, Miss Crumpet, was an old-fashioned lady who rode side-saddle in a long, velvet riding dress. Rommely was a Gentleman Horse. He belonged to elderly Colonel Blodgett, who thought that high-heeled horseshoes, side saddles, and long, velvet riding dresses were improper attire for riding. What happened to prove that he was correct makes a very funny story.

There is too much text to make this a true picture book and yet Mr. Slobodkin's delightfully humorous pictures, in full color, are on every page. They are as gay and as lively as the text so that this will be an entertaining book for all ages. —A. B.

A IS FOR ANNABELLE. *By Tasha Tudor. Oxford University Press.* $2.50. In simple rhyme this alphabet book tells the story of Grandmother's doll, Annabelle, and the things she has and does. Tasha Tudor has given it an old-fashioned flavor with her delicate drawings in black-and-white and soft pastel colors. Each page is circled by a wreath of flowers and leaves that adds to the book's quaintness. For the very young to enjoy. —F. L. S.

FOR THE YOUNGEST READERS

BAKER'S MAN. *By Rosalys Hall. Pictures by Kurt Werth. Lippincott.* $2.50. A young and ambitious baker's apprentice, looking for a shop to ply his trade, comes journeying into the village of Ufhofen on his high-wheeled bicycle. It is a charming town, much to his liking, and when he finds a well-equipped, but deserted baker's shop he is amazed that any self-respecting baker could leave his place in such a state. It is his good fortune that the old baker of Ufhofen has dreams of becoming a circus performer and the neglect of the shop is due to the time he spends practising his tricks. In time bicycle and shop change owners, the apprentice has his bake shop, the people of the town have fine, light bread, and the old baker pedals gaily off to join the circus. That the end is foreseen before the tale is well started will not affect the enjoyment of young readers, for this is a merry tale and a beautiful book. This is the third book by this author-artist combination. Their "Merry Miller" remains this reviewer's favorite. —Leone Garvey.

BLUE CANYON HORSE. *By Ann Nolan Clark. Illustrated by Allen Houser. Viking.* $2.75. Once again, out of her abundant experience and affection, Mrs. Clark has written a story of the country and children she knows so well. In beautiful, rhythmic prose that is a delight to the eye and ear she writes the simple, but moving story of a little mare that deserts her devoted young master to run free and wild with the herd. But in the spring, when her colt is born, love and memory bring her back to the security and care of the Indian lad who has waited for her so longingly. This is a book to give with pride to a very young reader, for here are beauty, dignity, and style. Allan Houser, whose remarkable and vigorous illustrations so vividly interpret the story, is an Apache Indian artist who teaches at the Inter-Mountain School in Utah, where the author herself once taught. —L. G.

—By Ann Nolan Clark, for "Blue Canyon Horse."

MR. PETERSAND'S CATS AND KITTENS. *By Louis Slobodkin. Macmillan.* $2.25. The fate of cats and kittens loved for a vacation season by summer people, then left to fend for themselves has often troubled thoughtful persons. Mr. Petersand, who lived on Firefly Island and owned the entire cat—and kitten—population of the island, was determined that his cats would be cared for the whole year through. He worked out an ingenious adoption plan with papers signed in duplicate for each cat, and a requirement that it be taken home to the mainland when the summer was over. Mr. Slobodkin's amusing illustrations and humorous style give a light touch to this story for younger readers—and older cat lovers. —F. L. S.

A PENNY'S WORTH OF CHARACTER. *By Jesse Stuart. Illustrated by Robert Henneberger. Whittlesey.* $1.75. Jesse Stuart, who last year wrote his first children's book, "The Beatinest Boy," has told here the story of another Kentucky mountain youngster faced with a problem. Tempted by his longing for a chocolate-bar washed down by a lemon soda-pop (try it some time), Shan slipped a torn paper sack in the pile he was trading at the crossroads store for groceries. As he walked back up the valley road toward his home the beauty of the early morning that he had enjoyed on the way to the store was gone, and it was not until he went again to the grocer to replace the torn sack and to admit his deception that it returned. There is probably too much moral in this, but children and grown-ups, too, will know the relief, will see the blue sky, and hear the song of birds again with Shan as they read of this very real experience.

Mr. Henneberger's illustrations in black-and-white and the red-and-white papers give the mountain setting and reflect Shan's moods.

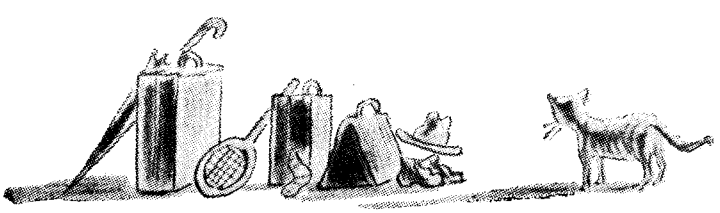
—F. L. S.

LITTLE WOLF THE RAIN DANCER. *By Terry Shannon. Illustrated by Charles Payzant. Whitman Publishing Co.* $2.75. Carefully woven into this satisfying story of a little Zuni Indian boy who performs his solitary dance to appease the Rain Gods, whom he feels he has offended, are the customs and living habits of the Indians of the Southwest. A skilful placement of text and pictures gives a unity to text and illustrations that will charm the young child who is beginning to read independently.

Charles Payzant's illustrations are bold and colorful and done with authentic detail, although one could wish they were not so poster-like. A chart describing Zuni chants and symbols will answer the questions of inquiring youngsters.

—Norma Rathbun.

SEARCH FOR SAMMIE. *By James S. Tippett. Pictures by Beth Krush. Abingdon.* $1.50. Little children who have lost a pet will know the suspense, the



—By Louis Slobodkin, for "Mr. Petersand's Cats and Kittens."

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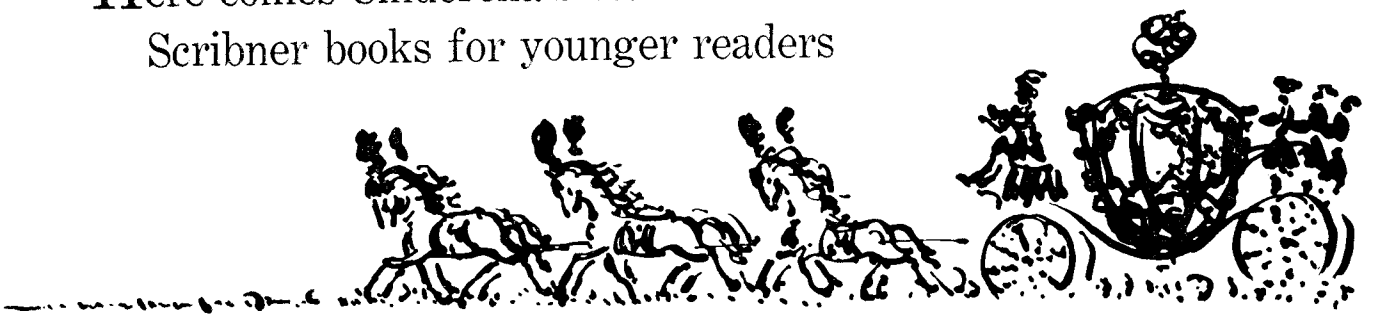

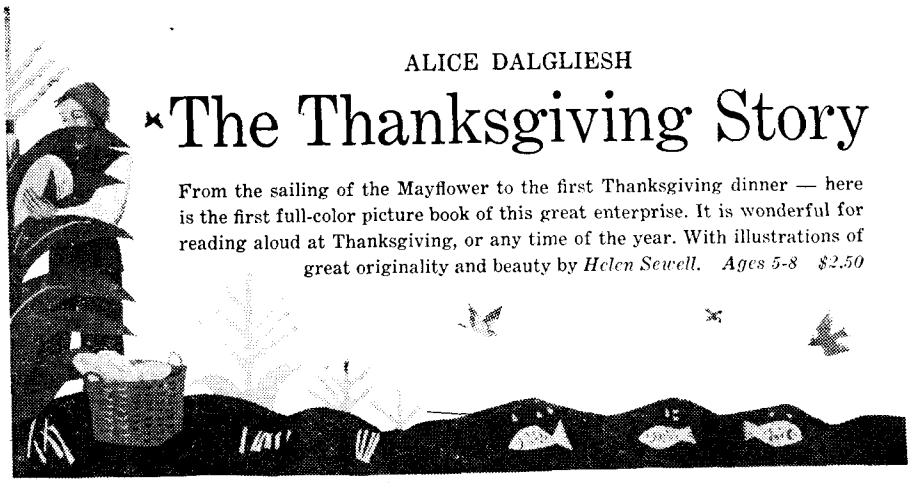

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From the sailing of the Mayflower to the first Thanksgiving dinner — here is the first full-color picture book of this great enterprise. It is wonderful for reading aloud at Thanksgiving, or any time of the year. With illustrations of great originality and beauty by *Helen Sewell*. *Ages 5-8* *$2.50*

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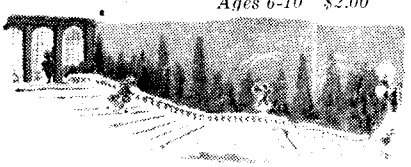

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The popular triplets go down in a mine to learn about coal, have an adventure and see a fire-engine race. Illus. by *Marian Honigman*. *Ages 5-9* *$2.00*

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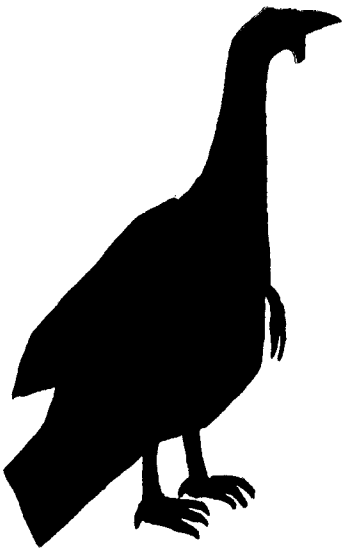


hopes, and disappointments that Ann had when Sammie, her four-month-old beagle puppy wandered away, and the final joy when he was found. All the family, the neighbors, the veterinarian, and the police helped look for him, but it was Ann who recognized him by the white spot on the side of his mouth. Beth Krush's delightful pictures in black-and-white and tan fit the mood of this easy-to-read story and will add to the pleasure younger children will have in reading it. —F. L. S.

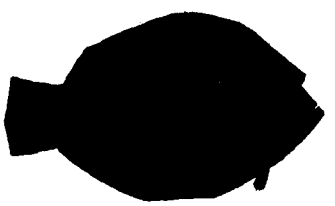
PROFESSOR BULL'S UMBRELLA. *By William Lipkind and Georges Schreiber. Viking.* $2.50. Professor Bull was fond of three things—music (especially brass), radishes (well-seasoned), and his umbrella (Philip). "No radishes in the house!" sends the Professor to the store and launches Philip on an astonishing odyssey that throws the populace in a tizzy. After a wildly careening flight through the air with one amusing stop-off, Philip slips quietly back into the Professor's outstretched hand. A good thing, too, because it is just commencing to rain and the absent-minded professor never realizes that Philip has been AWOL.

The story is a fluffy bit of fun, guaranteed to tickle the funny bones of most small children, especially when it accompanies the completely delightful illustrations of Georges Schreiber. Boys and girls will pore over the pictures and let them recall the story long after they have ceased to read the text.

—Alice Brooks McGuire.

WISH ON THE MOON. *By Berta and Elmer Hader. Macmillan.* $2.75. When the McGinity's look at their spring garden and Mr. McGinty says, "Our wish on the moon had more power than we thought," the little readers will fairly squeal with delight, for they have been let in on the secret. They were present when, in answer to Woodchuck's whistle, all the little animals came together to wish on the new moon for a spring garden for their friends the McGintys. The Haders have a way of making their readers feel as if they are on the scene.

We meet characters from the authors' earlier books—"Little White Foot" and "The Big Snow." Tenderness, beauty, humor, and realism permeate all three books, particularly in the illustrations. The spirit of them is somewhat akin to that of Robert Lawson's "Rabbit Hill."



"Wish on the Moon" will be enjoyed by both adult and child who share it, by the seven-to-nine-year-olds who read it for themselves, and by anyone who happens to pick it up, for the little woods animals as depicted by the Haders are irresistible.

—Margaret Mahon.

GEORGES SCHREIBER was born in Brussels and attended the Academies of Fine Arts in Berlin, London, Florence, Rome, and Paris. He collaborated with William Lipkind on "Professor Bull's Umbrellas," and illustrated Claire Huchet Bishop's "Pancakes-Paris." He shows his deft hand also in his own "Bambino The Clown" and in his works which are in the permanent collections of the Metropolitan, Whitney, Brooklyn, and other museums.

THE THANKSGIVING STORY. *By Alice Dalgliesh. Illustrations by Helen Sewell. Scribner's.* $2.50. Here is the story of the journey of the *Mayflower* and the founding of Plymouth, with one family as the center of the narrative. It is told briefly and directly in the words that will be easy for the youngest readers to enjoy for themselves and in pictures which are in the character of American primitives and at the same time have strength and drama. From the somber tones of the earlier part of the story the pictures work up to a climax of glowing autumn colors in the illustration for the Thanksgiving feast.

The surprising thing about this book is that after all the years of repeated expression of the need for a Thanksgiving picture book only now should this one happen. It is fortunate that it is the work of two such fine collaborators: Alice Dalgliesh, with her gift for simple but dignified prose, and Helen Sewell, whose talent has expressed itself in many ways and never more happily than in this beautiful book. —Ruth Hill Viguers.

—By Helen Sewell, for "The Thanksgiving Story."

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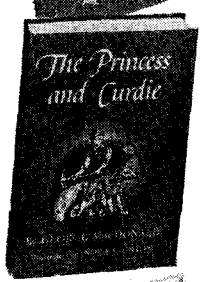

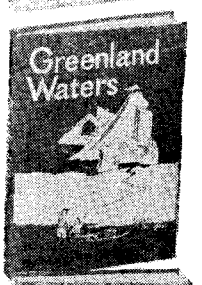

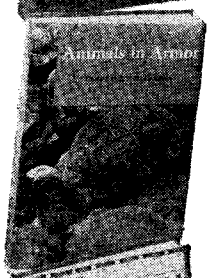

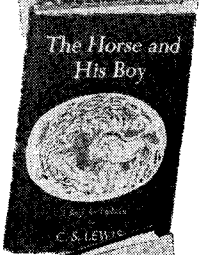

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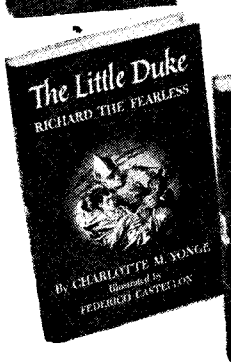

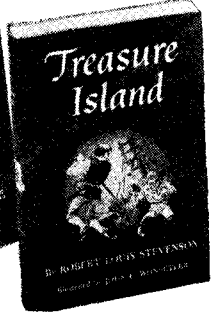

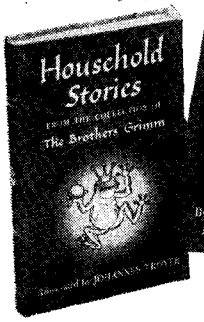

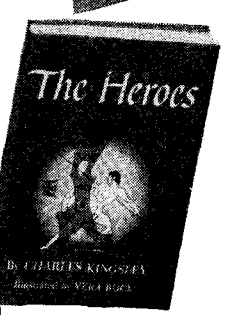

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—By Robert Lawson, for "The Tough Winter."

FANTASIES AND FAIRYTALES

THE TOUGH WINTER. *By Robert Lawson. Viking.* $3. Children who enjoyed "Rabbit Hill" will be delighted with this story which continues the adventures of Little Georgie and the other animals living on the Hill. The animals scoffed at Uncle Analdes's prediction of a tough winter ahead. However, they were disturbed by the news that the "Folks" who lived in the Big House planned to leave the Hill for the Blue Grass country. For the first time in a number of years the animals would have to find their own food and take care of themselves during the winter months. The difficulties they experienced due not only to the cold, hard winter Uncle Analdes had predicted, but also to the neglectful caretaker and his mean dog, make this a fascinating story for boys and girls. Mr. Lawson's illustrations capture the charm of Little Georgie, Willie Fieldmouse, Uncle Analdes, and the other animals to make this an appealing as well as delightful story. —NANCY JANE DAY.

THE HORSE AND HIS BOY. *By C. S. Lewis. With illustrations by Pauline Baynes. Macmillan.* $2.75. A magical land where the animals talk, where dwarfs and giants dwell, and where children do marvelous deeds and still remain children—such are the countries of Narnia and Archenland. It was in the neighboring kingdom of Calormen, ruled by the dread Tisroc (may he live forever!) that the adventure began which led the fisher boy Shasta to "save Archenland from the deadliest danger in which she ever lay." In this fairytale, as in the four previous Narnia stories, the author makes his literary style the servant of his imagination. It is the language—the archaic and often grandiloquent turn of phrase —that supports the structure of the fantasy and maintains its excitement. This is a story to read and to reread, and a beautiful book to hold in the hand. —AILEEN O'BRIEN MURPHY.

THE WONDERFUL FLIGHT TO THE MUSHROOM PLANET. *By Eleanor Cameron. Illustrations by Robert Henneberger. Little, Brown.* $2.75. "Wanted: A small space ship about eight feet long, built by a boy, or by two boys." This astonishing ad on a small green square in the evening paper releases the dreams of David and his pal, Chuck, and permits them to soar into space. Mr. Tyco Bass, the mysterious scientist of Thallo Street, has discovered a small planet (just boy-size) through his telescope. He needs two small boys to go by space ship the 50,000 miles to the planet on an important mission. David and Chuck are his choices. As they embark on their wonderful flight to Basilium X, the mushroom planet, all small boys are enabled to share in their extraordinary adventures through this modern fanciful tale.

The scientific inquiry of youth today will find satisfaction from the moment each reader discovers that David likes "Dr. Dolittle in the Moon" and becomes lost in his remarkable adventures. In one grade at Casis the children have drawn lots and are patiently waiting their turn to read it. In fact, a new favorite has come to challenge the popularity of the eccentric and amusing "Miss Pickerell!" —A. B. McG.

A COTTAGE FOR BETSY. *By Ruth Sawyer. Pictures by Vera Bock. Harper.* $2.50. A pretty fantasy, this, spun by the experienced hand of a gifted and well-known storyteller. It tells of a young queen and her prince consort who, pressed by state duties, almost lose each other until a prime minister devises a plan that saves their love.

Older girls in this post-coronation year who have read the books about Queen Elizabeth II, from her childhood to her crowning, will find in this romance echoes of the life of Britain's young queen.

Vera Bock's black-and-white drawings are as gay and light-hearted as the fairytale itself. —E. S. R.

BEYOND THE PAWPAW TREES. *The Story of Anna Lavina. By Palmer Brown. Drawings by the author. Harper.* $2.50. "The sky was a peculiar lavender blue color which Anna Lavina knew meant the day would be topsy-turvy. Something unusual always happened on a day when the sky was lavender blue." And thereby hangs this tale, for Anna Lavina began her train trip on just such a day—a lavender-blue day. She took a gardenia bush as a present for her aunt, a carpetbag containing several jars of pawpaw jelly, and Strawberry the cat. No sooner had she settled on the train than her strange adventures began.

The author has written this fantasy for little girls who have lively imaginations. Anna Lavina's remarkable adventures will be appreciated by them and they will probably take the trip with her. Mr. Brown has illustrated the story with drawings which resemble the work of Rowland Emmett. —A. B.

THE MYSTERIOUS LEAF. *By Richard Banks. Illustrated by Irene Haas. Harcourt, Brace.* $2.50. On a bleak fall day Dr. Whowhere, Mr. Whichwhat, Dr. Thisthat—college professors all—and their housekeeper, Soozabooley, are made the custodians of a green leaf that is not, under threat of duress, to leave their hands throughout the winter months. On the following March 21 they discover just what they have been treasuring through the ice and snow and bitter cold—spring. A rhymed riddle helps them in their discovery and also gives Mr. Banks's allegory a fillip of mystery.

The collegiate background of the story derives from the author's position as associate director of the Yale University News Bureau, and the illustrations have a quaint air that fits the tale admirably. —E. S. R.

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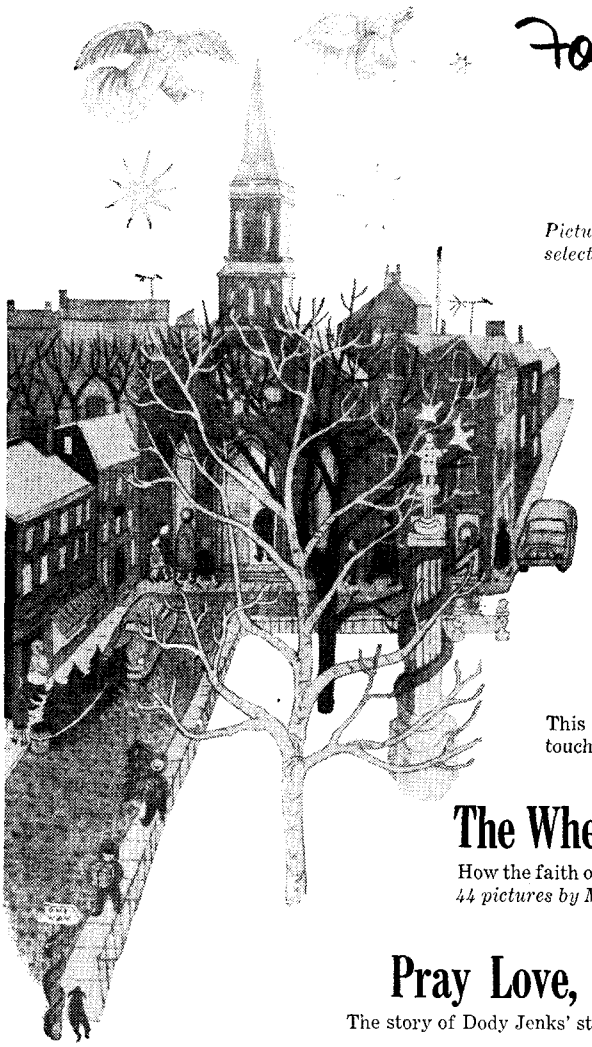
For the children you love



The TALL Book of Christmas

Pictures by **Gertrude Elliott Espenscheid.** Christmas stories, poems, carols, *selected by Dorothy Hall Smith* — in a book as beautiful as its theme.
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The story of Dody Jenks' struggle to find a happier life. Ages 14 up. $2.75

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Mimi By MARC SIMONT

The hilarious story of an opera singer's comeback and a mouse named Mimi. *Pictures by the author.* Ages 7-10. $2.00

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By Palmer Brown. A shimmering fantasy about Anna Lavinia's visit to her aunt. *75 drawings by the author.* Ages 6-10. $2.50

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By Ruth Sawyer. The romantic tale of a princess become Queen and her Prince Consort. *Pictures by Vera Bock.* Ages 10-14. $2.50

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By Charles Norman. "This will personalize Thoreau, the man who wrote *Walden.*" — VIRGINIA KIRKUS. *Pictures by Margaret Bloy Graham.* Ages 12 up. $2.50

KING SOLOMON'S NAVY

By Nora Benjamin Kubie. The adventures of young Jared of Judea, voyaging to the Queen of Sheba's court. *Pictures by the author.* Ages 12 up. $2.50

GOING INTO SPACE

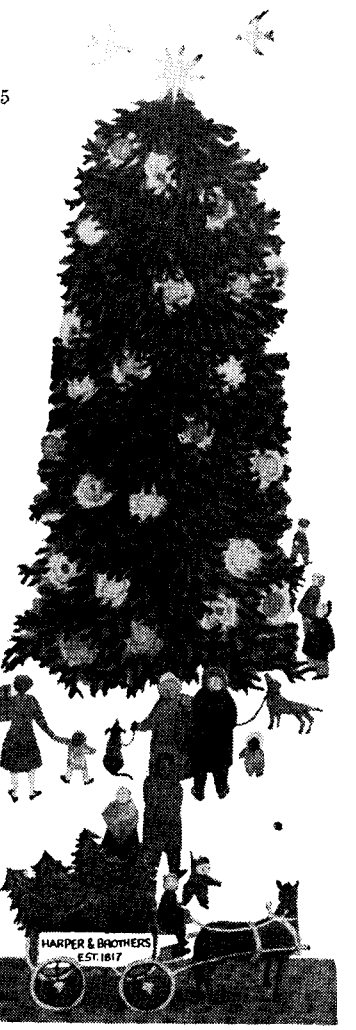
By Arthur C. Clarke. From jets to moon voyages — "good fare for the space-minded." —VIRGINIA KIRKUS. *Illustrated.*
Ages 12-16. $2.50

ALL THE YEAR ROUND

By Mabel Louise Robinson. How the world of Nature changes with the seasons. *Pictures by Aldren A. Watson.* Ages 12 up. $2.50

*Cloth Library Edition

AT ALL BOOKSTORES



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FOR OLDER BOYS AND GIRLS

THE HIGH WORLD. *Story and pictures by Ludwig Bemelmans. Harper.* $2.75. Laid in the mountains of the Austrian Tyrol, this is a poignant account, based on fact, of three years in the life of simple Tobias Amrainer, who with his wife and five children lives an uncomplicated existence until the arrival of the Oberministerialrat, Dr. Julius Stickle, with plans for a hydro-electric plant. In a reminiscent and nostalgic mood Bemelmans tells of the simple day-by-day occurrences, of the good-natured tricks played by the friendly gendarme on Tobias, of the training of the children in the lore of the wild, of Frau Amrainer's efforts to save her home from the din and clatter of the cable and bucket, reaching the climax in the avalanche and the timely rescue of the children and the mellowing of the unpopular high official. This latter is more or less a stock figure and a little hard to accept. The many pen-and-ink sketches and four full-page illustrations in color add to the charm. The story may have more appeal for adults, but could be read aloud to children of ten to twelve; all will receive a vivid impression of life in the high mountains and of the integrity and sincerity of the people who live there. A distinguished book of somewhat limited appeal. Parts have appeared in *Holiday* magazine. —E. A. G.

WILD WINTER. *By Kerry Wood. Houghton Mifflin.* $2.25. Sixteen-year-old Callon was excited over the prospect of living alone in a crude shack at the edge of the forest near a small town in Alberta, Canada. Now he would be free to devote his entire time to what he wanted most to do, free from the nagging of family and friends. "I'm sixteen now, so I should know what work I want to do. Well, I want to be a writer, and I've already written nine stories," speaks the young man. But he finds he has set himself a much harder task than he realized. He must have food and postage for his manuscripts. Since there is little money he must seek his living from the forest. This is time consuming and, besides, he finds it increasingly difficult to take life.

Only when he writes about the things he sees and knows from actual experience does he attain any degree of success. The author must have lived through many of these same struggles of mind and body for the writing is vivid and carries conviction. Here also is great understanding and appreciation of nature.

This is Mr. Wood's first book for young people to be published in the United States. It may not have as wide an appeal as it deserves but for some young people it will be a most satisfying book. The scratchboard illustrations by Victor Mays are a perfect complement to the story. —HELEN FULLER.

CIRCUS PARADE, STORIES OF THE BIG TOP. *Selected by Phyllis R. Fenner. Illustrated by Lee Ames. Knopf.* $3. Phyllis Fenner, an expert anthologist who knows children and what they like to read, has collected a dozen short stories and excerpts from books all with the smells and the sounds, the tense moments and the humor of the circus. Animals and the men and women and children who live and work with them are shown as actors under the big tent, though sometimes the tent is small and the circus only a troupe of performing dogs. This is a good book to add to Miss Fenner's collections of stories about horses, baseball, and the sea. —F. L. S.

LULU'S WINDOW. *By Elisabeth Hubbard Lansing. Illustrated by Grace Paull. Crowell.* $2.50. How Libby, the eleven-year-old daughter of Mr. and Mrs. Barnes, the new minister and his wife in Danford, Connecticut, solves the strange, weird suspense surrounding the "remarkable Lulu" makes a gay, exciting mystery story. The au-

Hardy Perennial

JOHN RUSKIN placed the "Book of Nonsense," by Edward Lear (b. London, 1812), at the top of his list of "The Hundred Best Books," but Lear himself jingled absurdities as mere pastime while gaining recognition as a landscape painter and zoological artist. "I began to draw, for bread and cheese, about 1827," he wrote a friend for the record, "but only did uncommon queer shop-sketches; colouring prints, screens, fans; awhile making morbid disease drawings, for hospitals and certain doctors of physic." By the time he was twenty Lear had had published "The Family of the Psittacidae," an imposing volume of colored bird drawings, and it was while he was working for the Earl of Denby on a similar assignment in 1832 that he began to compose and illustrate his beloved "Nonsense Songs." Their first edition, an immediate hit, was published in 1846, the year that he taught Queen Victoria to paint. In 1862 a second edition, much enlarged, of the "Book of Nonsense" was published, and subsequent releases added "Laughable Lyrics," "The Owl and the Pussy-Cat," "The Pobble Who Had No Toes," and "The Jumblies."

Quoting in part, Mr. Lear, who died in San Remo in 1888, once wrote of himself: "His mind is concrete and fastidious,/ His nose is remarkably big;/ His visage is more or less hideous,/ His beard it resembles a wig . . . He sits in a beautiful parlour,/ With hundreds of books on the wall:/ He drinks a great deal of Marsala,/ But never gets tipsy at all . . . He weeps by the side of the ocean,/ He weeps on the top of the hill;/ He purchases pancakes and lotion,/ And chocolate shrimps from the mill."

—By L. Leslie Brooke, for "Nonsense Songs."

After many years' publication of the "Nonsense Songs," Frederick Warne & Co. decided that Lear's own illustrations did not do them justice, being too adult to appeal to young readers. So in 1900 they released a new edition decorated by the late English artist L. Leslie Brooke, who also created some classics himself, among them "Johnny Crow's Garden," which he wrote and illustrated; "Ring O'Roses" and "The Golden Goose Book," for which he contributed the drawings. There have been many printings of the Brooke version of "Nonsense Songs," most recently this year, when Warne brought them out in three volumes: two slim ones at $1.50 each—"The Jumblies and Other Nonsense Verses" and "The Pelican Chorus and Other Nonsense Verses"—which, combined, make up a fat $3 collection of the complete, still delightful "Nonsense Songs." —ROCHELLE GIRSON.

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HARCOURT, BRACE

presents

SUPERSTITIOUS? HERE'S WHY! **By Julie F. Batchelor and Claudia de Lys.** "An amusing and instructive book . . . it will help people in the hardest of all tasks — to think." —BERNARD M. BARUCH. Drawings by *Erik Blegvad.*
Ages 10 up. $2.25

CIRCUS RUCKUS. **By Will and Nicolas.** "A new adventure by the popular picture-story-book team . . . an exciting, wild chase through the circus grounds." — VIRGINIA KIRKUS. Drawings in color by *Nicolas.* Ages 4-8. $2.75

PEDDLER'S CREW. **By Kathrene Pinkerton.** A fine junior novel of a girl's emergence into young womanhood, set in British Columbia in the 1920's. Ages 12 up. $3.00

WITH DAD ALONE. **By Jerrold Beim.** "One of the season's most successful stories. Rings true . . . [You] will feel poignantly a situation of a child who has lost his mother."—*Library Journal.* Drawings by *Don Sibley.*
Ages 9-12. $2.75

RAIN OR SHINE: *Things to Make.* **By Rita N. Oliver.** "Here are dozens of new things to make with around-the-house items."—*Pasadena Star-News.* Photos by *Biagio Pinto.*
Ages 8-12. $2.50

AT SWORDS' POINTS. **By Andre Norton.** "A dead man's cryptic letter sends Quinn on a dangerous mission . . . A suspense adventure of high-voltage caliber."
—*Boston Herald.* Ages 12 up. $3.00

ROWAN FARM. **By Margot Benary-Isbert.** "The Margret of this fine story is a teen-age girl in postwar Germany . . . A sequel to the author's successful, moving first book, *The Ark.*" — *N. Y. Herald Tribune.* Ages 12 up. $2.50

TOURNEY TEAM. **By C. H. Frick.** "An excellent basketball story, one of the best to come out recently."
—*Library Journal.*
Ages 12 up. $2.75

DARK TREASURE. **By Madye Lee Chastain.** "The suspense and humor of Miss Chastain's excellent period piece [New York a hundred years ago] make an exciting tale."
—*N. Y. Times.* Drawings by the author. Ages 9-12. $2.75

THE MYSTERIOUS LEAF. **By Richard Banks.** "An engaging story, delightfully illustrated, of three rather eccentric professors . . . and a ragged little girl."—*Publishers' Weekly.* Drawings by *Irene Haas.*
Ages 6-9. $2.50

CHICA. **By Sally Scott.** "A simple, vivid story packed with the problems and incidents of one boy's life in the West." — *N. Y. Times Book Review.* Drawings by *Joe Krush.* Ages 8-12. $2.25

THE RED BARN CLUB. **By Jean Bothwell.** A new story of the Holt twins and the pony that led them to help form a community pet center. Drawings by *Margaret Ayer.*
Ages 8-12. $3.00

NICKELS AND DIMES: *The Story of F. W. Woolworth.* **By Nina Brown Baker.** "Presents a rugged American boy from 'rags to riches'."—*Washington Star.* Drawings by *Douglas Gorsline.*
Ages 9-12. $2.50

DREAMBOATS FOR TRUDY. **By Mildred Lawrence.** "Fifteen-year-old Trudy's gay summer in Europe . . . enjoyable reading for girls."
—*Chicago Tribune.* Illus. by *Robert Frankenberg.* Ages 12 up. $2.75

SUDDEN VOYAGE. **By Vera Amrein.** "A summer of sailing on Long Island Sound . . . Realistically written . . . humor and homeliness."
—VIRGINIA KIRKUS. Drawings by *Frederick Henning.*
Ages 9-12. $2.75

THE BUCKBOARD STRANGER. **By Stephen W. Meader.** "A dashing Texas gambler descends on a small New Hampshire mill town in the early 1900's."—*Publishers' Weekly*
Ages 12 up. $2.75

THE BIRTHDAY. **By Hans Fischer.** "Another grand picture book by the author-artist of the feted *Pitschi* tells a further episode in the lives of old Lisette and her animals."—VIRGINIA KIRKUS. Drawings in six colors by the author. Ages 4-8. $3.00

AT ALL BOOKSTORES

HARCOURT, BRACE AND COMPANY

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CAROLYN HAYWOOD, a resident of Chestnut Hill, Pennsylvania, considers herself an "indirect" pupil of the late beloved children's writer and illustrator Howard Pyle, because she studied under three of his pupils. She is a graduate of the Philadelphia Normal School and attended the Pennsylvania Academy of Fine Arts. When not writing one of her "Eddie Wilson" books she is in great demand as a children's portrait painter.

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thor has written the book for readers under twelve, but also those in their early teens will find it good reading.

Humor, suspense, pathos, and realism are woven into the story in generous portion. The plot is built around everyday incidents that might occur in the lives of any children similar to Budge Barnes, Fred Evans, Pixie Cross, and Sally Evans. There are, too, the usual adult neighborhood characters, including the easily offended Mrs. Perkins; the pretty, talkative Mrs. Evans; and Mr. Glenn, a deacon and good paying member of the church.

The black-and-white sketches throughout the book, done by Grace Paull, blend perfectly with Mrs. Lansing's light, airy style.

—LUCILE W. RALEY.

WITH DAD ALONE. *By Jerrold Beim. Illustrated by Don Sibley. Harcourt, Brace.* $2.75. Bruce and Robby, along with their Dad, are faced with the difficult task of maintaining a normal home life after the loss of their mother. For Bruce the adjustment is particularly hard. He cannot easily accept the sympathy of his friends, so he seeks new companionship that leads to trouble. He and the housekeeper are frequently at odds and the understanding guidance of his father sometimes fails. This is a sympathetic but unsentimental story of two boys who, after some fumbling and errors, learn to face up to their problems and accept their share of responsibility in contributing to family happiness. In this book, as in "Across the Bridge" and "Rocky's Road," Jerrold Beim displays his skill in describing in simple words some of the problems that confront young boys.

—SARAH JONES.

BETSY AND THE CIRCUS. *By Carolyn Haywood. William Morrow.* $2.95. Characteristically, Carolyn Haywood in this newest of the Betsy books uses for her material familiar episodes: a surprise birthday party for a favorite policeman, the overnight visit of Ellen and her small sister Linda, coloring of Easter eggs, and the coming of the circus. Equally characteristically, the possible overfamiliarity of each incident is offset by a twist of event or by a touch of humor. This faculty of tingeing everyday experiences with the unexpected and the humorous lends originality and interest to what otherwise might be mere literalness. For the eight- to ten-year-olds "Betsy and the Circus" will be a happy, wholesome reading experience.

—E. N.

BALLET FOR MARY. *By Emma L. Brock. Knopf.* $2.50. With rare humor, imagination, and understanding Emma Brock in "Ballet for Mary" now presents "Sudden Mary" to a slightly older audience. "Ballet for Mary" is a tonic that psychiatrists might well prescribe as a "must" for parents in families where there are light-hearted, bouncy, knobby-kneed, unpredictable little girls.

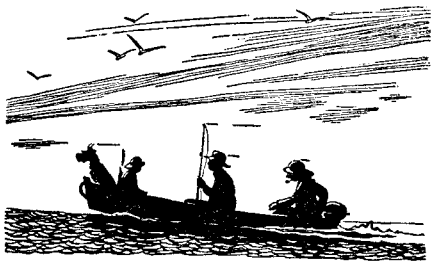
Chances are ballet lessons or their dreamed-up equivalents won't turn their energetic little yeast cakes into the feather-light fairies they hope to become. Neither in all probability will the family need to take out that extra cyclone or atom-bomb insurance the neighbors predict is a necessary precaution when she brings friends home to do the limbering-up exercises ballet teachers invariably seem inclined to recommend.

Little girl dance fans of eight or nine are sure to peruse this account of Mary's peccadillos with enthusiasm but it is not likely that they will chuckle over the same episodes that seem so excessively funny to their elders.

—D. McG.

HENRY AND RIGSBY. *By Beverly Cleary. Illustrated by Louis Darling. William Morrow.* $2.50. Henry Huggins's great

—By Grace Paull, for "Lulu's Window."



—By Louis Darling, for "Henry and Rigsby."

ambition is to go fishing and catch an enormous chinook salmon. His father won't say "Yes" and he doesn't say "No." He finds that a great deal depends upon staying out of trouble and that includes keeping Rigsby, the dog, out of trouble, also. Rigsby does not improve the situation any when he becomes involved with the policeman or when he snaps at the garage man, but as a tooth-pulling dog he is without equal. In this delightful story for young boys and girls, Scooter and Beezus are again Henry's playmates and the unangelic little sister, Ramona, tags along. Henry has his most serious trouble when Ramona involves him with the PTA. The fishing trip hangs in the balance, but Henry and Rigsby win through. Whether or not they catch the chinook salmon will keep the young fry reading to the end. The illustrations of Louis Darling are as amusing as the escapades of Henry.

—S. J.

MYSTERY IN THE APPLE ORCHARD. *By Helen Fuller Orton. Illustrated by Robert Doremus. Lippincott.* $2. This is a new Orton book which will be greeted with delight and which will be another satisfactory answer to the ever-recurring question "Do you have a good mystery?" It will also be an interesting book for older children who are having reading difficulties.

The contrast between the spoiled, unsympathetic Gloria and the kind, unspoiled Dee and Ronnie is somewhat stereotyped, but the children's interest in nature and their remarks about the woods creatures will arouse an awareness of the out-of-doors. Despite its other qualities it is foremost a mystery and will pique the child's interest from the beginning to the end when crippled Timmy, who has been accused of stealing a lost diamond ring, is cleared of suspicion.

—M. M.

HIGHLAND REBEL. *By Sally Watson. Illustrated by Scott Maclain. Holt.* $2.75. Scotland at the time of the return of the Pretender is the setting for this exciting story of the part an eleven-year-old girl played in that disaster. Disguised as a boy Lauren Cameron met the prince, was captured, was imprisoned in a castle, and finally escaped to Paris. The wild de-

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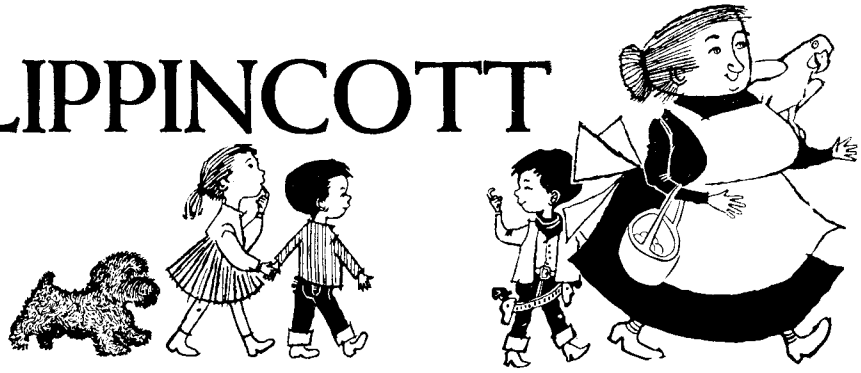


Books for Boys and Girls

Banner in the Sky
By James Ramsey Ullman

A breath-taking novel by the author of *The White Tower* about a sixteen-year-old boy and a mountain with "a dramatic, deeply felt climax . . . beautiful . . . exciting."—*N. Y. Herald Tribune Book Review.*
Ages 12-up. $2.75

Wheel on the Chimney
By Margaret Wise Brown

Pictures in full color by Tibor Gergely. A uniquely beautiful blending of rhythmic text and brilliant pictures. "Utterly satisfying, good for the next hundred years" — Anne Carroll Moore. Ages 4-8. $3.00

Bible Children
By Pelagie Doane

Illustrated with full-page pictures in full color by the author. The childhoods of eleven famous Old Testament figures retold with skill and reverence. Protestant and Catholic (with Imprimatur) editions.
Ages 4-8. $2.75

Mrs. Piggle-Wiggle's Farm
By Betty MacDonald

Pictures by Maurice Sendak. More read-aloud stories about the incomparable Mrs. Piggle-Wiggle, who specializes in painless and pleasant cures for bad habits.
Ages 6-10. $2.00

Corn-Farm Boy
By Lois Lenski

Pictures by the author. Young Dick shares the fun and the problems on his father's farm in this lovely new regional story by the Newbery award winner. Ages 8-12. $3.00

A Man for Marcy
By Rosamond du Jardin

Marcy must solve an important problem when her steady date is at college during her senior year at high school. By the author of *Double Feature.* Ages 12-16. $2.50

Singing Among Strangers
By Mabel Leigh Hunt

Pictures by Irene Gibian. A Latvian family wins through to a new home in the U.S. Ages 12-16. $3.00

Wide River
By Dorothy Childs Hogner

Pictures by Nils Hogner. Exciting and surprising adventures with the small creatures of the forest when the river rises as high as their homes.
Ages 6-8. $2.00

Moonflower
By Mebane Holoman Burgwyn

Julie Hudson faces loneliness and privation at the end of her junior year of college, but wins through to love and success. By the author of *Penny Rose.* Ages 14 up. $2.50

State Boy
By M. O'Moran

No boy or girl will ever forget this story of what love can do for two "bad" boys. A fresh, original story of juvenile rehabilitation, it is most appealing. Ages 12-16. $2.75

Baker's Man
By Rosalys Hall

Pictures in full color by Kurt Werth. Andres, who wants to be a baker, trades his bicycle to the Baker of Ufhofen, who wants to be a circus acrobat. Ages 6-10 $2.50

The Nameless Cat
By Frances and Richard Lockridge

Pictures by Peggy Bacon. A fierce and independent backyard cat engages some angry men in a midnight chase. Ages 9-11. $2.25

Moving Day
By Helen Train Hilles

Pictures by Jean Tamburine. All small boys will sympathize with Tim, who discovers that moving can be a happy adventure after all—that some of it is great fun.
Ages 5-8. $2.00

The Wet World
By Norma Simon

Pictures in two colors by Jane Miller. "Enchanting . . . the delights of being out in the rain and of being warm and safe on a stormy day." —*Publishers' Weekly.*
Ages 3-6. $2.00

Super Summer
By Robert Oberreich

Pictures by Charles Hargens. The three boys and the young Indian, Tom, of *The Magic Lake* spend another dramatic and exciting summer together in Michigan.
Ages 8-12. $2.75

Mystery in the Apple Orchard
By Helen Fuller Orton

Pictures by Robert Doremus. Gloria's loss of her great-grandmother's diamond ring starts a series of strange events. Ages 7-10. $2.00

Troopers All
By John J. Floherty

The exciting story of State Police work throughout the U.S., based on information supplied by State Police, Highway Patrols, and the FBI. *Photographs.* Ages 12-16. $2.85

The Phantom Deer
By Joseph Wharton Lippincott

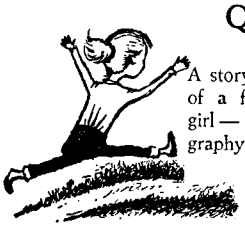
Pictures by Paul Bransom. This "well-knit story of the Florida Keys and their deer . . . will have a fascination for naturalists." — Virginia Kirkus. Ages 12-16. $3.00

The Porcupine Twins
By Jane Tompkins

Pictures by Kurt Wiese. The author of *The Beaver Twins, The Penguin Twins,* etc. writes of Porky's and Pudgy's first year. Ages 8-12. $2.50

Mystery of the Diamond Necklace
By Elizabeth Honness

Pictures by Decie Merwin. "A sparkler," says Virginia Kirkus of this story of chills and excitement in the Catskills. Ages 8-12. $2.50



Young Mary Stuart, Queen of Scots
By Marian King

A story that glows with the color of a fascinating and courageous girl — a fine introduction to biography. Ages 12-16. $2.50

China Boat Boy
By Malcolm Reiss

Pictures by Jeanyee Wong. "Outstanding," says *Junior Reviewers.* "A picture of China that is very vivid . . . an American flyer plays an engaging part." Ages 10-14. $2.50

All About Language
By Mario Pei

Illustrated by Donat Ivanovsky. A distinguished linguist explains how and why human beings talk, making this intricate subject completely fascinating. Ages 12-up. $2.75

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—By William Pène du Bois, for "The Giant."

votion of his followers, the magnetism of his personality, the courage and loyalty of his people come through this story of hardship, of fighting, of disappointment to make a royal personage, if not a ruling one, of Bonnie Prince Charlie. —F. L. S.

THE GIANT. *Story and pictures by William Pène du Bois. Viking.* $2.75. What would you do if you moved into your favorite room at the hotel in Paris and found this note?

> Dear Sir,
> Would you kindly move away *at once* to some other part of the city?
> Hoping never to see you again, but with kindest wishes of every sort, we remain yours at a *greater distance*!
> Fernando
> Executive Secretary
> El Muchacho y Cia

William Pène du Bois has written and illustrated a keenly imagined tale so casual in its good humor and so plausible in its improbabilities that one is carried away to a satisfying end without a moment of doubt in passing. It is the story of El Muchacho, the boy giant, so huge that he uses real elephants and trains as toys and yet is otherwise a perfectly normal boy. The complications that occur when he arrives in Paris will amuse boys and their parents as well, most likely. The easy charm of Mr. du Bois' telling is richly supplemented by the imaginative precision of his drawings to make a delightful book. —M. C.

THE LOG CABIN IN THE FOREST. *By Phyllis Lee Peterson. Illustrated by Ati Forberg. Houghton Mifflin.* $2. The spirit of the past speaks through the loneliness and the cherished memories of a small, sturdy log cabin built long ago in the wilderness. For many years it embraces lovingly the members of a hard-working family, watching them carve a living out of the tree-covered land. As the children grow up and marry they move away until at last the cabin stands empty and alone. One day years later it is found by a group of children who are instrumental in having it moved and restored. As a museum in the city square, where modern children come to see how their forefathers lived and worked, the little log cabin is once more the center of a busy life.

Based on the history of Eastern Quebec, this story calls to mind at once Virginia Lee Burton's immortal "Little House." It is a quiet introspective tale in sharp contrast to the action-packed quality of much modern fare for children, but there are richness of meaning for young readers in its interpretation of the stalwart spirit of a time now past. Ati Forberg's blue, tan, and black illustrations, decorating each page, are an integral part of the story.

—A. B. McG.

SPEED OF THE REINDEER. *By Carl Wilhelmson. Illustrated by Rafaello Busoni. Viking Press.* $2.50. The sudden disappearance of a valuable white reindeer forms the plot of this mystery story, which takes place in the Lapland village of Aulumas. Mikko, the twelve-year-old foster son of the wealthiest herdsman of the village, has charge of Onni, his father's white reindeer, and a special bond exists between the boy and the animal. Onni has unusual speed, and his owner hopes to win the races held in the South each year. Therefore it is a great blow both to the man and the boy when the reindeer disappears one night. Mikko strongly suspects that an Outlander befriended by his father is involved in Onni's disappearance. Although Mikko's friend Annikki, the overseer's daughter, does not share his suspicions in the end she helps him to find the animal.

A good mystery as far as the plot is concerned. Not as swiftly paced as "Lars and the Luck Stone," although the latter is for children somewhat younger. —H. F.

TO SEE THE QUEEN. *By Katherine Gibson. Illustrated by Clotilde Embree Funk. Longmans.* $2.50. Richard II of England brought home his child queen, Princess Isabella of France, nicknamed Fancy. A hard-won prize of two lands, she was kept virtually a prisoner of the court. Sparrow was a country boy who loved farm life and music. One day while he was visiting the court his cat, Boots, chased a mouse under the Queen's throne. This started a series of adventures which took Fancy to Sparrow's farm in the guise of a milkmaid and brought Sparrow to her court as a page boy and minstrel. Fancy learned the meaning of humility, and Sparrow learned that his best life was in the forest. In time they both returned to their respective homes, having gained the necessary experience for "growing up" and living in their own worlds.

There is an interesting mixture of history and fairytale to make this a "made-up story about a real person." The characters of Fancy and Sparrow emerge vividly while Boots is an important personality and influence. Together they create a story which has drama and adventure, in a true historical setting. Black-and-white illustrations add to the attraction of the book. —A. B.

THE WHEEL ON THE SCHOOL. *By Meindert De Jong. Pictures by Maurice Sendak. Harper.* $2.75. Lina, one of the six school children in Shora, a Dutch fishing village, wrote an essay about storks. None of the children knew about storks because they did not settle in this little village. The children began to wonder why and they wondered so hard that things began to happen. They overcame many obstacles while looking for a wagon wheel, necessary for stork nests, and they changed the course of life for many of the residents in Shora.

The language is simple and direct, at times almost childlike, and yet the story is full of dramatic action and suspense. There is less sentimentality in this book than there was in "Shadrach" and "Hurry Home, Candy" but there are still poignant scenes in the story. Maurice Sendak has illustrated the book with forty-four wash drawings. —A. B.

CHICA. *By Sally Scott. Illustrated by Joe Krush. Harcourt, Brace.* $2.25. People who work with children and books are familiar with Sally Scott's love of little things and little people. They know that her earlier books like "Silly Billy" and "Tippy" were written for a very young audience. "Chica," her latest book, is planned for a slightly older group.

Sally Scott has done a good job of writing for this age group, too. With her usual good humor, knowledge of boys and horses, coupled with the ability to write a good story, she has caught the attention of boys and girls eight to twelve years of age.

The events of this appealing little Western story center around Billy and his cow pony, Chica. Billy's struggle to win Chica's confidence and to turn her into a useful ranch horse makes a clever plot. The accomplishment of this purpose was no mean feat; for Chica was from the beginning well trained, but unfriendly, temperamental, stubborn, and mischievous.

The illustrations done by Joe Krush blend perfectly with the story.

—L. W. R.

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FOLKTALES AND LEGENDS

ANANSI THE SPIDER MAN: Jamaican Folk Tales. *Told by Philip M. Sherlock. Illustrated by Marcia Brown. Crowell.* $2.50. These tales of Anansi the spider man and the other animals he lives among, pitting his guile against their strength, may be African in origin but in their present form are altogether rooted in Jamaica. Generations of storytelling have shaped them after the pattern of Jamaican village life and have worn them smooth, so that every detail of incident and character is just right and in the right place.

Philip Sherlock first heard these tales as a child in Jamaica. He tells them himself with great skill and charm. Still the book is a remarkable achievement. If they had been set down in the Jamaican dialect with the pronunciation spelling usual in dialectical renderings the book would have been of interest mainly to students of folklore. Mr. Sherlock has done an amazingly deft piece of writing. Retaining suggestions of Jamaican dialect solely in the rhythm and phrasing, he has given us the stories in a strong simple prose delightful to read and perfectly adapted for the American storyteller.

The line drawings are wholly worthy of the text. Marcia Brown has reached a new high level in her work as an illustrator. The profound understanding of the tales her drawings show is matched by their simplicity, elegance, and imaginative verve. Miss Brown and Mr. Sherlock deserve our thanks and congratulations for a difficult achievement and a distinguished book. —M. C.

ONCE THE MULLAH: Persian Folk Tales. *Retold by Alice Geer Kelsey. Illustrated by Kurt Werth. Longmans, Green.* $2.50. Mullah Nasr-ed-Din is the Persian double of Turkey's Nasr-ed-Din Hodja. Mrs. Kelsey collected the Turkish tales and called her book "Once the Hodja." As soon as children were introduced to Hodja they accepted him for his great humor and wit. In this companion collection of

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MARCIA BROWN a native of Rochester, New York, has taught English and drama and like many another children's author, has been a storyteller for New York Public Library children's programs. An illustrator as well as a writer, she is particularly interested in puppetry, which she has taught at the College of the West Indies in Jamaica. She is noted for the beauty and craftsmanship of her handmade puppets.

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By CHARLOTTE STEINER. Color illustrations by the author. The popular redhead learns the fun of music making. Picture-book age. $1.50

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By INGRI and EDGAR PARIN D'AULAIRE. From tropical tigers to arctic polar bears—animals the world over. Full color illustrations by the authors. Picture-book age. $2

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By ETHEL and LEONARD KESSLER. Sailing boats . . . washing elephants — all the most delightful uses of water. *Illustrated by Leonard Kessler.* Picture-book age. $1.50

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By QUAIL HAWKINS. Illustrated by Antonio Sotomayor. A delightful story about a little runaway boy who learns Christmas can be the best birthday of all. Ages 6-9. $2

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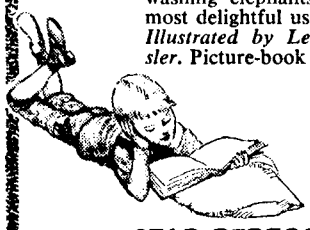
By MARY GIBBONS. Illustrated in color by Evaline Ness. A frolicsome, irrepressible lamb prances through an encounter with a hungry red fox. Picture-book age. $2

MISS PATTIE
By ROBERT BRIGHT. Jacket and 3-color illustrations by the author. A delightful fantasy about a most remarkable cat. Picture-book age. $2



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By WALTER TERRY, well-known dance critic of the N. Y. *Herald Tribune. Illustrations by Marta Becket.* The story of the world's great ballerinas. High School age. $2.95

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By NANCY FAULKNER. Illustrated by Marguerite de Angeli. A frontier tomboy learns to wear hoops and finds being a lady can be fun — especially when she falls in love. High School age. $2.75

ROWENA THE SAILOR
By RUTH LANGLAND HOLBERG. Illustrated by Grace Paull. Rowena Carey, beloved ten-year-old, hurtles through a merry sailing story. Ages 7-11. $2.75

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short Persian tales young readers will recognize the same sly wit and good-humored nonsense. Mullah is a kindly old fellow who loves to play practical jokes, who is always getting into difficulties, but who gets out without losing all his dignity. Storytellers will welcome these tales just as they did the Hodja stories. Kurt Werth has caught the spirit of mischief and contagious laughter in his black-and-white drawings. —A. B.

WITH A WIG, WITH A WAG, AND OTHER AMERICAN FOLK TALES. *By Jean Cothran. Illustrated by Clifford N. Geary. David McKay.* $2.50. This is a collection of variants of well-known folktales as they are told in several parts of the United States. American now, they have come in with the cultures of our ancestors. They have been retold in simple language from the *Journal of American Folklore, Memoirs of the American Folklore Society, California Folklore Quarterly,* and other collections of folk literature. Clifford Geary's black-and-white drawings have the humor and rugged quality of a folktale.

—A. B.

THE ADVENTURES OF RAMA. *By Joseph Gaer. Illustrated by Randy Monk. Little, Brown.* $3. The Hindu epic the Ramayana is one of the great world epics. In its original it is a tremendous narrative poem, telling the adventures of Prince Rama, his wife, and his half-brother during their fourteen years' exile from Rama's kingdom. It is characterized by the color, mystery, strange rituals and beliefs, and mysticism of the East.

Using the Valmiki version, Joseph Gaer has made an excellent retelling. Simpler than "Rama, the Hero of India," an earlier retelling by Mukerji, still it retains the spirit and flavor of the original. The beauty of the descriptive passages, the vivid accounts of battles and combats, the nobility of characters are particularly notable characteristics of the writing. The introduction gives an appreciative account of the Ramayana. The index identifies names of persons and places. The black-and-white illustrations present the figures of the story in dance postures in accordance with the festival dances of India which interpret the story to the people. Altogether this book offers to older children an admirable introduction to a story of great love, nobility, and heroism. —E. N.

—By Jean George, for "Bubo."

THE WORLD OF NATURE

SNOW. *By Thelma Harrington Bell. Drawings by Corydon Bell. Viking.* $2.50. A book as pretty as the snow it describes. This is no fanciful tale, but a presentation of facts which explain such points as why some snow is fluffy, some damp, why all flakes are not alike and what kinds of flakes there are, how snow is helpful and how it is dangerous, what a snow cover tells us, and finally the life history of a snowflake from the time it is formed until it falls on the earth. While all those who enjoy snow will find much of interest here, it will be of particular interest to the nine- to thirteen-age group.

The drawings by Corydon Bell, the husband of the author, make this a beautiful book. —N. J. D.

HURRY, SKURRY, & FLURRY. *By Mary and Conrad Buff. Viking.* $2.75. A worthy successor to "Dash and Dart," this is a poetic presentation of the four seasons in the forest, beginning with spring. Depicted against this background is the life of the three squirrels Hurry, Skurry, and Flurry. Mother Squirrel teaches her children how to care for themselves and how to learn to live with their forest neighbors. Disaster strikes in the spring when a hawk swoops down and carries off Flurry. By fall Hurry has found a mate in Silver and by winter the two have established their nest and are waiting "for spring to come, for life to start once more." Simple rhythmical text, beautiful sepia drawings, and a sturdy binding combine to make this a distinguished nature-picture book which should appeal to five- to ten-year-olds. —E. A. G.

THE FAMILY BOOK OF DOGS. *By Marguerite Leslie. Drawings by Lumen Martin Winter. Coward - McCann.* $3.50. This book, as the title implies, is an album of dogs—of popular and rare varieties. Sixty dogs are described individually, each according to his own degree of importance as a useful friend to man.

The physical appearance, personal habits, and useful qualities of each dog are given in readable, specific, and sympathetic style. The information is apparently authoritative. No references to source materials are given, but leading dog authorities have checked both drawings and text for accuracy.

The pen-and-ink drawings by the noted muralist Lumen Martin Winter offer a real contribution in dramatic action to the text.

The alphabetical arrangement of the breeds of dogs makes the book a ready reference tool. It will afford interesting reading on a beloved subject for children in the upper elementary grades, for those of the teen-age group, and for their parents.

—L. W. R.

JOSEPH GAER has devoted his talents chiefly to bringing religious knowledge to the young. He has written on "How the Great Religions Started," on the lore of the Old and New Testaments, and on "Young Heroes of the Living Religions." He was born in Bessarabia, attended the University of Minnesota and the University of Southern California, and now lives in California, where he devotes his time to writing and lecturing.

BUFO, THE STORY OF A TOAD. *By Robert M. McClung. Morrow.* $2. Robert McClung's books are always a welcome addition to any library shelf. The text and illustrations are simple and bold, and the scientific information is accurate.

"Bufo, the Story of a Toad" further confirms the opinion that all of Mr. McClung's books are consistently good. The information is given in story form without any sugar-coating, writing down, or sentimentality. It is direct and clear—clear enough to be understood by the child of five or six, to be read with understanding by the seven- to nine-year-olds—yet meaty enough to inform and entertain an older child.

The excellent illustrations fit in so smoothly with the text as to seem a running part of it. —M. M.

BUBO, THE GREAT HORNED OWL. *By John L. George and Jean George. Illustrated by Jean George. Dutton.* $3. John and Jean George, authors of "Vulpes, the Red Fox," "Vision, the Mink," and "Masked Prowler," have with their usual understanding and keen observation recorded here the life of two horned owls and their repeated attempts to raise their fledglings. Though the owls have the primary interest of authors and readers,

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the book gives a kaleidoscopic picture of all animal and bird life in the meadow and forest where Bubo lived. The cycle of the seasons and the interplay of the animals form the background for this story of Bubo and his mate, Black Talon.

Beautiful wash drawings and handsome end-papers make this a very attractive book. —F. L. S.

PAWS, HOOFS, AND FLIPPERS. *By Olie L. Earle. Morrow.* $3.50. In this different approach to the study of mammals the author separates them into orders according to their feet. An animal's extremities are often an indication of its zoological group and of the way it lives and protects itself. Here are presented five orders; mammals with claws; with hoofs and claws; with hoofs; with flippers; with nails. Miss Earle begins with that most curious of animals the duck-billed platypus and ends with a few brief remarks about the hands and feet of the human animal. Illustrated profusely with pencil drawings by the author, this fine addition to our natural-history collections will attract young naturalists who will discover some little-known and fascinating animals as well as unusual information about more familiar creatures. The book is well indexed and should serve a useful reference purpose as well. —L. G.

THE WONDER WORLD OF THE SEASHORE. *By Marie Neurath. Lothrop, Lee & Shepard.* $1.75. An order of life in a silent world we are prone to take for granted,—the fish, plant, and shell life on our sea coast. This book, illustrated with graphic reproductions, will prepare children for what can be found and understood when an opportunity comes to explore the tide pools.

To whet the interest and inevitable curiosity of young minds, Marie Neurath capitalizes on the unusual but logical whys and hows of sea life existence, choosing, with dramatic surety, the needs, impulses, and instincts toward self-preservation which must exist in this form of life, as in any other. —R. L.

WONDERS OF THE HUMAN BODY. *Written and illustrated by Anthony Ravielli.* Viking. $2.50. Here is an extremely attractive account of the human body: the skeletal framework, muscles, nervous system, heart, lungs, and digestive tract. The body is depicted as a perfect machine by means of brief, clear text, using many telling similes, comprehensible to children, and in vivid two-color drawings, which will invite long and careful study. The author points out, however, that we are more than machines. He closes with a series of pictures, accompanied by this thought-provok-

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The Happy Lion

By LOUISE FATIO, with pictures in three colors by Roger Duvoisin. "Very French, very gay is this picture book about a 'very happy lion,' who one day leaves his zoo to visit his many friends . . . superb drawings." —*Chicago Tribune.* Ages 4-8. $1.95

What Can A Horse Do

THAT YOU CAN'T DO

Written and illustrated in color by PERS CROWELL, author of *The First Horseman* and *Six Good Friends.* "Absurd comparisons between a boy and a horse establish differences in abilities and characteristics . . . double-header entertainment." —VIRGINIA KIRKUS. Ages 4-8. $2.00

Wait for the Sunshine

By GLENN O. BLOUGH with pictures in color by Jeanne Bendick. "This story of the seasons and growing things is actually a simple introduction to the study of botany, and a very good, concise, clear one too."—*Publishers' Weekly.* Ages 6-10. $2.25

A Penny's Worth of Character

By JESSE STUART. Illustrated by Robert Henneberger. A new children's story by one of America's leading novelists (his previous was *The Beatinest Boy)* tells how Shan, a Kentucky boy, learns in one morning the real meaning of honesty. Ages 7-11. $1.75

Miss Pickerell Goes to the Arctic

By ELLEN MacGREGOR. Pictures by Paul Galdone. "The facts in the stories that have taken Miss Pickerell to Mars on a rocket ship, to make discoveries with a Geiger counter, and undersea in a submarine are true and stimulating. Now the author takes the old lady to the Arctic on a rescue trip."—*N. Y. Herald Tribune* Ages 8-12. $2.25

Horses and Their Ancestors

By WILLIAM A. BURNS, author of *A World Full of Homes.* **Pictures in color by Paula Hutchison.** "A beautiful book and an authentic account of horses from earliest days to the present." —*Library Journal.* Ages 10 up. $2.75

Science the Super Sleuth

By LYNN POOLE, author of *Today's Science and You* and *Your Trip into Space.* **Pictures by Clifford Geary.** How science is used to solve crimes. "Fascinating . . . written in a straightforward fast-moving style."—*Publishers' Weekly.* Teen ages. $2.75

The Mystery of the Ruined Abbey

By WILLIAM MacKELLAR. Illustrations by Scott Maclain. Neil Graham and Chip Brown find the quiet of a Scottish village shattered by the report of a famous criminal's escape. "A thrilling mystery story."—*Library Journal.* Teen ages. $2.75

The Juggler of Notre Dame

Retold and illustrated in color by MARY FIDELIS TODD. "One of the loveliest of all mediaeval tales has been told with a grace and a simplicity that will make it especially appealing to children . . . irresistible drawings."—ANNE THAXTER EATON. Ages 7-11. $2.00

The Land Beyond

A STORY OF THE CHILDREN'S CRUSADE

By RUTH ADAMS KNIGHT, author of *Halfway to Heaven.* **Illustrated by Wesley Dennis.** A boy and his dog journey through the Alps to join a famous Crusade. "A simply, beautifully written and deeply reverent story."—*ALA Booklist.* Teen ages. $2.95

Home is Where the Heart is

By MILDRED MASTIN PACE, author of *Clara Barton.* Brady Allen finds a home, adventure, and romance when she moves in with the Marston family in the Kentucky mountains. "Engrossing story; excellent background."—*Saturday Review.* Teen ages. $2.50

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ing running caption, "But wait . . . You are not quite finished yet. This is just the machinery . . . We are more than just machines, because we love and want to be loved . . and have pity . . . and know why . . . and dream . . . and have ideals and faith. These gifts of the spirit set man above all other creatures." Thus children are led to some realization of the importance of the mind, the personality, and the spirit to the individual.

The book, which has been checked throughout by specialists, is a welcome addition to a rather meager area in children's literature.

—A. B. McG.

ALL ABOUT WHALES. *By Roy Chapman Andrews. Illustrated by Thomas W. Voter. Random.* $1.95. In order to study the strange habits of all kinds of whales—humpbacks, porpoises, sulphurbottoms, devil fish, gray, sei, and many others—Dr. Roy Chapman Andrews, noted scientist and explorer, traveled for eight years to the remote parts of the world and into all of the seven seas. "All About Whales" is his exciting, fascinating, book-length report of this study.

Every whale hunt was packed with danger and fraught with anxiety and tension. Dr. Andrews recorded each of these experiences in breathtaking realism and color.

The physical format of the book is worthy of the content. Thomas W. Voter, a noted illustrator of many science books for young readers, including "All About Dinosaurs," gave the book relief from the ordinary by his pen-and-ink drawings, with ocean-green background.

This is truly an Allabout Book. It will interest boys and girls from the age of ten to fourteen and older.

—L. W. R.

ZOO EXPEDITIONS. *By William Bridges. Morrow.* $3.50. "Expeditions do not always go to the faraway places of the earth, and they do not always go in search of new and rare animals," wrote Mr. Bridges in "Zoo Expeditions." In this book he tells of scientific trips to study blind fish in Mexico, to confirm the age of a box turtle in Rhode Island, to catch paradox frogs in South America, to take pictures of egg-laying loggerhead turtles in Florida, to discover new facts about animals rare or already well known.

Although there is nothing sensational in the events or in the writing, Mr. Bridges has made the accounts interesting and exciting enough to satisfy any reader.

Mr. Bridges, who is curator of publications for the Bronx Zoo, edits the zoo's magazine and technical journals.

—Elaine Simpson.

SCIENCE AND MECHANICAL THINGS

SPEEDING INTO SPACE. *By Marie Neurath. Lothrop, Lee & Shepard. A Chanticleer Edition.* $1.75. This well-designed, effectively illustrated, and clearly written small book gives a brief and easily understood account of some of the main problems of space travel. It is a good introduction to the subject and serves to answer children's questions without going into abstruse technicalities. —M. C.

SKYROCKETING INTO THE UNKNOWN. *By Charles Coombs. Illustrated with photographs. Morrow.* $4. Mr. Coombs, who has written many sports stories for boys, now gives an excellent introduction to the whys and hows of jet and rocket flight, the most recent developments in high-speed aviation, and the possibilities of space travel. In good clear style he not only explains the principles behind jet and rocket power, but makes vivid the problems, dangers, and actual sensations to the pilot of supersonic speeds. His own first-hand familiarity with research flying is evident in his detailed, gripping accounts of test flights. Many large photographs of the latest planes, engines, guided missiles, pressurized suits, and other innovations which are bringing us closer to the conquest of space make the book attractive as well as instructive. It should be enjoyed by beginner space enthusiasts of any age —Lilian Morrison.

NOTHING TO EAT—BUT FOOD. *Written and illustrated by Frank Jupo. Aladdin Books.* $2.75. A companion book to Mr. Jupo's delightful "Nothing to Wear—But Clothes," this gives the history of foods from prehistoric times to the present: the earliest accidental discoveries of food stuffs and how to prepare them, the accommodation of foods to geographic locations and of man's eating habits to available resources, the preservation of foods, and modern merchandising methods. Humorous black-and-brown illustrations accompany the text and add to the attractiveness of the book. For younger readers. —F. L. S.

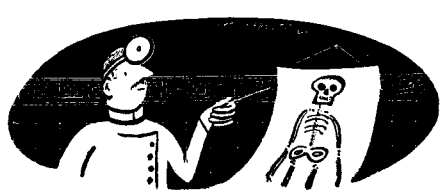
WHO BUILT THE BRIDGE? *By Norman Bate. Charles Scribner's Sons.* $2.50. The many mechanically-minded small boys from preschool age to those beginning to read will thoroughly enjoy this picture storybook about the building of a new bridge. The bridge must be completed before Sleepy, "the meanest and muddiest river in the whole country," rises out of his banks to flood farms and villages. Tension mounts as men and machines work. At last when the new bridge is finished, Big Sleepy swirls and pushes, he rages and roars but can not knock it down. Here is good information, but more than that, an interesting story. The large brush drawings show the building of the bridge, step by step. A book for fathers and sons to read together.

—Mildred Phipps.

HEAVY IS A HIPPOPOTAMUS. *By Miriam Schlein. Pictures by Leonard Kessler. William R. Scott.* $1.75. Miriam Schlein, who has explained the concepts of shape and speed in a book for children, now helps them understand weight. As in her "Fast Is Not a Ladybug," she points out that heaviness and lightness are relative: an object that is too heavy for an ant to move may be carried by a boy and another object that is too heavy for the boy may be picked up by an elephant. Large red, black, and white illustrations make very real the brief, easy text. —F. L. S.

SCIENCE THE SUPER SLEUTH. *By Lynn Poole. Illustrated by Clifford N. Geary. Whittlesey.* $2.75. In simplified terms the book summarizes latest scientific devices used to track down the criminal and illustrates their usage by citing actual anecdotes of people who have been either convicted or exonerated as a result of scientific sleuthing. Poole draws from the records of experts in crime laboratories throughout the United States and England in his explanation of such tools of crime detection as density gradient tests, microscopes, spectographs, and lie detectors. The cases are a little detailed, but not sensational. Teen-age boys will enjoy these step-by-step analyses of almost perfect murders, faked suicides, and forgeries. The author already has an audience through his television program "The Johns Hopkins TV Science Review." —Esther Walls Pappy.

LET'S LOOK UNDER THE CITY. *By Herman and Nina Schneider. Illustrated by Bill Ballantine. William R. Scott.* $2. This is a completely re-written edition of the authors' former book with the same title, which was illustrated by the Halls. This book is smaller in size, but covers the same information about gas, lights and water, telephones, sewage and services. Younger children will find the answers to their questions here and will get a sense of the cooperation needed to develop a city. —F. L. S.



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WORDS, PEOPLE, AND PLACES

THE FIRST BOOK OF WORDS: Their Family Histories. *By Sam and Beryl Epstein. Pictures by László Roth.* Watts. $1.75. Another in the First Book Series, this book recounts in easy-to-understand text and lively illustrations the history of language, the development of word families, the spread of oral and written speech, the influence of communication. Though brief in its treatment for such a subject it gives a fine feeling for the etymology of English words and the contributions made by other languages. Listings of words derived from people's names, of brand names, of trick words, of slang expressions, of Christian names and their meanings; a diagram of word families; a chart of the evolution of the alphabet; and the table of contents in the back make this book useful for reference as well as fascinating for reading. —F. L. S.

JOURNEY TO ANKARA. *By Marjorie Darling. Illustrated by Raymond Creekmore.* Macmillan. $2.25. Turkey today is presented through the work and interests of a twelve-year-old Turkish boy. Orhan lives with his father and mother near the small town of Aksaray, 149 kilometers from Ankara. He helps his father tend sheep. Because of his bravery in protecting the sheep from a wolf, his father takes Orhan on a trip to Ankara with him. There he sees many new and interesting sights.

Attractive and readable, this book serves as an introductory or first book for the younger reader to people of other lands. The treatment of the subject and the format are similar to "Fujio," a story of Japan, and "Lokoshi," a story of the Arctic, which are written and illustrated by Mr. Creekmore, who also illustrated this book. The illustrations add a great deal to the general attractiveness of this book and to a better understanding and appreciation of the people of Turkey, their dress, manners, and customs. —N. J. D.

HAWAII, U.S.A. *By Lily Edelman. Nelson.* $2.50. **HAWAII, GEM OF THE PACIFIC.** *By Oscar Lewis. Random.* $1.50. We are badly in need of more books about the Hawaiian Islands presented with integrity and out of intimate knowledge of their interracial problems, economic growth, and historic traditions.

Miss Edelman has made a beginning and in many ways it is a good one, but she has a tendency to overemphasize the importance of the similarity of Hawaiians to their Stateside contemporaries. It is a chatty, informal

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By RAYMOND MacDONALD ALDEN. A new edition in picture-book format of a touching Christmas tale that has long been a favorite of children of all ages, from kindergarten up. Illustrated by Rafaello Busoni. *32 pages, 8 x 10.* $1.75

By Evan Commager

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An enchanting book of birthday stories. Five generations of affectionate family life are covered from South Carolina in 1844 to present-day New York. Illustrated by Don Sibley. *183 pages, 5 x 7¾.* Ages 10 up. $2.25

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Written and illustrated by EUNICE YOUNG SMITH. In Chicago Jennifer finds herself swept up in an enthusiasm for ballet dancing — she practices hard and achieves success. A lovable little girl whom readers have met in the four earlier *Jennifer* books. *250 pages, 5⅜ x 8.* Ages 9-13. $2.75

BIG INDIAN AND LITTLE BEAR

Written and illustrated by HARRIET EVATT. Little Bear gets in trouble and Big Indian goes on the warpath. Delightful pictures, 10 in color. *32 pages, 6½ x 8½* Ages 4-8. $1.75

THE CAPTIVE LAD A Story of Daniel the Lionhearted

By JEAN BROWN WAGONER, author of *The Shepherd Lad, A Story of David of Bethlehem.* The story of Daniel when he was a boy in Jerusalem is told with the charm, color and action all children relish. Illustrated by Paul Laune. *164 pages, 5¾ x 8½.* Ages 8-12. $2.50

PARTY ABC's

By BERNICE BRYANT. Illustrated by Ruth Ruhman. Complete guide, full instructions for hosts and hostesses aged 10 to 14. Game index. *240 pages, 5½ x 7⅞.* $2.75

AJAX, GOLDEN DOG OF THE AUSTRALIAN BUSH

By MARY ELWYN PATCHETT. Illustrated by Eric Tansley. A little Australian girl's true adventures with her numerous strange pets — especially her brave dog, Ajax. *176 pages, 5½ x 7⅞.* Ages 10 up. $2.00

RAINBOW ROUND THE WORLD A Story of UNICEF

By ELIZABETH YATES, winner of the Newbery Medal. An American boy flies round the world to find the brothers and sisters he has longed for. Jacket and endpapers in four colors. *176 pages, 5½ x 7⅞.* Ages 10 up. $2.50

LOONY COON (Forest Life Series) Antics of a Rollicking Raccoon

By SAM CAMPBELL. Illustrated by Alexander Key. A flop-eared raccoon adds zest to another exciting summer in Wisconsin. *250 pages, 5⅜ x 8.* Ages 10 up. $2.50

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TRUE ADVENTURES OF PIRATES, by Seymour G. Pond

These are the books for children and young people which we have published in 1954. They are all fully illustrated, cloth bound and reinforced (extra supers) and they are available at all bookstores.

LITTLE, BROWN & COMPANY
BOSTON 6, MASS.

†Duell, Sloan and Pearce — Little, Brown
*Atlantic Monthly Press

introduction of Hawaiian youth, their activities and aspirations. Some of the photographs used as illustrations are excellent and informative, but many are overcrowded with details and add little to one's knowledge of the subject.

Oscar Lewis's "Hawaii, Gem of the Pacific" gives on the whole a better-rounded picture of Hawaii's history and is intended for a slightly younger audience. Both titles are adequately indexed and contain interesting glossaries of Hawaiian phrases and words. They are timely and librarians and young people will find them useful until better material is made available. —D. M.

TO CALIFORNIA BY COVERED WAGON. *By George R. Stewart. Random.* $1.50. In the spring of 1844 fifty men, women, and children left Council Bluffs, Iowa, for California taking with them some 100 head of cattle. Stewart offers a factual account of this first wagon train ever to cross over the Sierra Nevada Mountains. It is with the aid of diary notes of seventeen-year-old Mose Schallenberger who went along on the trip that Stewart has developed many of the episodes in the story.

The accounts of the hardships endured by these sturdy pioneers are smoothly handled. Clearcut characterizations of the individuals participating are unfortunately lacking. This is "pin prick" rather than full-bodied history written with a word list rather too near the author's elbow. For boys and girls age ten-fourteen. —D. M.

PIONEER HEROES. *By J. Walker McSpadden. Thomas Y. Crowell.* $3. Eleven colorful personalities of American history from La Salle to Davy Crockett are well portrayed in this revised collection of short biographies.

Although there is a common purpose in the book—the exploration of the continent of America—each man's individual motive for taking part in this venture is related in a fresh and exacting style, bringing out the personality of each and showing the relationship to his time. These accounts, focused on the human interest, the adventure, and the excitement of the times, should serve as an introduction to longer biographies for boys twelve and up.

Strong portraits and an index serve to make it a good historical reference book as well as good reading.—N. R.

TROOPERS ALL; STORIES OF STATE POLICE. *By John J. Floherty. Lippincott.* $2.85. Conservation, communication, and crime control are the areas that John J. Floherty has explored most extensively for young readers through his long series of publications. The appeal of his books is heightened by his style of on-the-scene reporting and excellent photographic illustrations.

His newest book presents the vital duties of our state police. Each chapter is captioned by such fascinating titles to boys as "This Burg Is Getting on My Nerves!" "Good Afternoon! This Is a Stickup!" or "Murder in the Wilderness." Actual incidents from the annals of our state police across the country are interspersed with discussions of many phases and details of crime detection. There are implications of the seriousness of juvenile delinquency and reckless driving with demonstrations of how the state police cooperates with other agencies such as the FBI in protecting our country.

There is much sobering information for youth embodied in this exciting account. It will be bait for the reluctant reader, even as it provides lively material for civic classes and preaches the lesson that "crime does not pay."

—A. B. M.

JOHN J. FLOHERTY lives in Port Washington, Long Island, but doesn't often stay there when he is working on a book. He is noted for achieving authentic backgrounds by immersing himself in the activity he is writing about. When he writes about the Coast Guard he goes to sea; when he writes about firemen he lives with them. His lively coverage of such subjects as the FBI, television production, and newspaper publishing has earned him the sobriquet of "Star Reporter for American Youth."

TEDDY ROOSEVELT AND THE ROUGH RIDERS. *By Henry Castor. Random House.* $1.50. In the familiar format of the Landmark Series, a colorful picture of the United States of the late nineteenth century is presented in this brief account of Teddy Roosevelt and his part in the Spanish-American War. In a terse, epigrammatical style Mr. Castor weaves skilfully the politics, the slang, the economic and military life of a growing United States typified by that informal and oftentimes humorous organization the Rough Riders.

Although one might disagree with Mr. Castor's direct and personal comments as to what happened and why, they are provocative enough to send thoughtful boys from twelve to fourteen off on some historical research. Clara Judson's "Teddy Roosevelt: Fighting Patriot" gives a more discerning picture of why Roosevelt was the kind of man he was. —N. R.

ELIZABETH TUDOR, SOVEREIGN LADY. *By Marguerite Vance. Illustrated by Nedda Walker. Dutton* $2.75. With her

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unusual ability to recreate a period, to picture a time and a place, and to make historical characters live again Mrs. Vance here presents a warm and lively Elizabeth I and the exciting era in which she lived. The years of her reign—those full of the endless difficulties with Mary of Scotland, the Spanish Armada, the voyages and explorations to the New World, the courtiers' intrigues, Shakespeare's plays—are telescoped into a few pages. The major portion of the book tells of Elizabeth's girlhood, her years of waiting while Edward was king and Mary was queen, her preparation for the responsibilities and opportunities that were to be hers. —F. L. S.

NICKELS AND DIMES: The Story of F. W. Woolworth. *By Nina Brown Baker. Illustrated by Douglas Gorsline. Harcourt, Brace.* $2.50. The story of Frank Woolworth is reminiscent of Horatio Alger for the number and kind of obstacles that beset his road from poor farm-boy to riches. What is important is that young Frank had an idea, and he had it at the right time. In fact, he had two ideas; one, that inexpensive merchandise could have quality, and the other, that the customer had rights and privileges. As a boy of eleven he knew that someday he wanted to "keep a store." He lived to keep thousands of stores and to become what we used to call a merchant prince. He appears to have been an honest and upright man, faithful to old friends and loving to his family. Certain boys will enjoy this American success story, and perhaps it will find a wider audience, for certainly, as purveyors of merchandise, the familiar red-fronted stores are better known to millions than, say, Saks Fifth Avenue. The illustrations are by Douglas Gorsline, a distinguished artist. —L. G.

NINA BROWN BAKER, who has been writing short stories, articles, and books since she was nineteen, got started in the juvenile field because she wanted to write a mystery but felt she couldn't cope with murders, D.A.'s, and police lore. Her solution was to write a mystery for children, with hidden treasure, secret passages, and code messages. Her success in this venture encouraged her to adapt her major interest in biography to the juvenile field. The result was a series of successful children's biographies of political figures of many countries. Her latest is "Nickels and Dimes," an Algeresque life of the founder of the Woolworth chain. She has not neglected the grown-ups, though, her story of a Civil War nurse, "Cyclone in Calico," was a 1952 success and was condensed in *The Reader's Digest.*

MARTIN DE PORRES, HERO. *By Claire Huchet Bishop. Illustrated by Jean Charlot. Houghton Mifflin.* $2.50. This book is the third in Miss Bishop's lives of saints and it is by far the best, both in writing and format. Martin de Porres, the son of a Negro mother and Spanish father, spent the greater part of his life in Lima, Peru—a city, in the seventeenth century, of "insolent wealth and sordid misery." The sparse, strong illustrations of Jean Charlot and the direct, forceful style of Miss Bishop make Martin come forth as the striking figure he was—both as a man and as a saint. Martin dedicated his life to the less fortunate, regardless of race or class, and when he died, in 1639, he had made an indelible impression on the life around him. Martin was beatified by Pope Gregory XVI in 1837 and in 1951 the Pan-American Congress of Pharmacists selected him to be their Patron. Windeatt's "Lad of Lima" is an acceptable juvenile biography of Martin but this book is of the same high literary and spiritual quality as Farjeon's "Ten Saints." Children of all faiths will find this an interesting, alive story of a great human being. —A. B.

Literature for Youth

from THE WESTMINSTER PRESS

6 on Easy Street

by BETTY CAVANNA. Deborah Sanford finds excitement and adventure helping her family run an inn they have inherited on Nantucket Island. The new book by one of the country's top writers for teen-agers. *Ages 13-17. $2.50*

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By LEON WARE. A troubled boy runs away from sorrow at home, and takes refuge in a very special hideout—the Golden Gate Bridge. How he becomes known as "the phantom of the bridge" and finally straightens out his life makes a story of indomitable spirit. *Ages 12-15. $2.50*

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The Rise of Teen-Age Reading

By MARGARET A. EDWARDS, *coordinator of work with young people, Enoch Pratt Free Library, Baltimore.*

SOME eighteen years ago, I have been told, Little, Brown, publishers, received a manuscript that puzzled them. It was the story of a red-haired girl's first year in a nurse's training school. While it was not a piece of literature, it was an entertaining story which did not fit into any category. It was too mature for children and too uncomplicated for adults. In the end, Little, Brown took a chance and published the story under the title "Sue Barton, Student Nurse" and the dawn of the modern teen-age story came up like thunder.

In 1938, John Tunis wrote "The Iron Duke." The hero, Jim Wellington, was the outstanding football player of the town where he lived, yet failed to make the team at Harvard. In his junior year he became a track star; yet by this time he had a new sense of values and the battle he had won with himself was more important than breaking the tape in the big race. There had been a few sports stories before this but they more or less followed a pattern of getting the ball over the line just as the whistle blew on the last page. "The Iron Duke" was the forerunner of the modern sports stories where the emphasis has been on character rather than merely winning a contest.

But it was in 1942 that the new field of writing for teen-agers became established, for it was in that year that Maureen Daly wrote "Seventeenth Summer." This tender story of a young girl's first awakening to love bids fair to become a classic for the teen-agers as did "Little Women" for younger girls.

Until the advent of the teen-age story the adolescent without a family of readers to guide him had difficulty in finding books he could read with pleasure. In his early teens he lost his taste for juvenile literature before he acquired a taste for adult reading. A reader fresh from Sherwood Forest was not always ready for "Mutiny on the Bounty." Too great was the jump from "Little Women" to "Gone With the Wind." Too many young people who had been good readers in the children's rooms of public libraries never made the transition to adult reading. As a result, more and more public libraries began to set up special collections of books with carefully chosen readers' advisers to help young people transfer from juvenile to adult reading and publishers began to supply books that would be of special interest to young people. The conversion of the adolescent into an adult is a difficult process everywhere. Homes, clothing stores, churches, libraries—all know that this period of transition is not easy and that if we do not wish to lose the interest of these young people we must provide ways of holding them.

Many intelligent, highly literate adults view with alarm this entire situation as it affects literature. They believe these stories written for teen-agers are a kind of literary desecration and that parents, librarians, and publishers who defend them are as derelict as bird dogs that point rabbits. This charge may possibly be justified as it concerns the son or daughter of the subscriber to *The Saturday Review* and the *Yale Review*, but what of the offspring of the much more numerous group who subscribe to nothing, but who sometimes bring home *True Confession* and the *Daily Mirror*? What about the sons and daughters of the great unread?

SOME ten years ago the Pratt Library gave a book-week party for teen-agers. Each high-school student was asked to come to the masquerade dressed as a character from a book. Maureen Daly was the guest of honor and the Rotary Club contributed the prizes—generous prizes such as a Lincoln Library or Columbia Encyclopedia for the school with the best costumes. The librarian in one of the large high schools near the waterfront went from room to room with our invitation, drumming up interest and going so far as to tell each class of some extraordinary ideas she had and inviting those interested to come by the school library for any assistance needed.

As a result, this high school walked away with the prizes. But before I could pick up the Lincoln Library and present it as the grand prize, the school librarian hastened to me to say, "Look, does the prize *have* to be the Lincoln Library for our school?" I was nonplussed and she continued, "Do you know this is the first time my students have set foot in this big library, that this is the first time most of them ever crossed Baltimore Street, that most of them never read a book or know what it means to

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have one for their very own? Now, we need the Lincoln Library in the school, but more than anything else these boys and girls need to appreciate books. Could you possibly return the Lincoln Library and just make an announcement that you would get ten copies of 'Seventeenth Summer' and give them to the individual prizewinners autographed by Maureen Daly herself?"

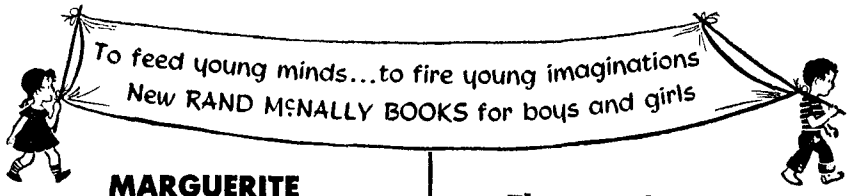
Was this my opportunity to say, "As long as we are giving them individual books, why not something of recognized literary merit like 'Vanity Fair' or 'David Copperfield'?" For young people of such limited background would one of the old masters have opened up the delights of reading as successfully as "Seventeenth Summer"?

We who publish or circulate books as a profession believe in the power of the printed page, and most of us have enough critical ability to be fully cognizant of the difference between mediocre writing and great literature, but hard experience has given us a realistic approach in our introduction of books to people. Perhaps we are wrong. Perhaps we don't trust the great masters enough but this is the *apologia pro nostra vita.*

We publishers and purveyors of the teen-age story have definite goals toward which we move. Through books we desire to help young people to understand themselves, this country, and the world. We want them to feel responsibility for democracy, for the brotherhood of man and the peace of the world. Many young people who would never come voluntarily to the library to read a great book do come because the word has gone around that we have a copy of "Double Date" or "Going on Sixteen." Many of them bring along a friend who comes just for the walk but whose eye is caught by Elizabeth Gray's "Sandy." She decides to borrow it, and returns time and again for more books because she has liked "Sandy" so much. Few people can be taught by books to love literature or all mankind until they like to *read* books. And the majority of people never take this simple first step. The children of unread parents are often allergic to print. The best treatment for this allergy is seldom a classic dealing with universal human experience, but a book that hits them where they live. The classics, concerned as they are with mature experience and its psychological effect upon the individual, are difficult reading for young people, innocent of both experience and psychology. They cannot fully understand why Lord Jim sought redemption in death; why Anna Karenina deserted a fine husband and a sweet child to run away with another man; why Willa Cather's Archbishop was such a terrific person. The girl who becomes truly excited over "Seventeenth Summer" may quite possibly become a fine reader eventually and understand Lord Jim, Anna Karenina, and the Archbishop. The young reader who attempts "Pickwick Papers" and is unable to follow where Dickens leads is lost not only to Dickens, but quite possibly to books. Young people of low apperceptive mass, of limited experience can never understand the great books until they have known pleasure in reading a first book which, though it may seem tame to us, packs a wallop for them.

THERE are also the accelerated teen-agers from literate families—girls of twelve or thirteen with good minds but unawakened emotions. They have read all the children's books. They wish to read and desire to become adult readers. There are some good uncomplicated biographies and travel books for these girls but they want

(*Continued on page* 95)



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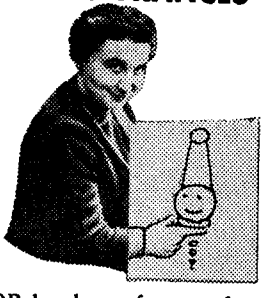

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By LeGrand, author-illustrator of *Cap'n Dow*, etc.
"The inimitable LeGrand is at his best in this rollicking tale."—*Publishers' Weekly.* "Likely to be immensely popular."—*Horn Book* Ages 7-11. **$2**

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LA SALLE, RIVER EXPLORER
By Alberta Powell Graham
Illustrated by Avery Johnson
"Accurate, readable biography . . . action-filled . . . written in excellent, forthright style, well illustrated. Recommended for grades 4-6 or even junior high."—*Library Journal.* A *Makers of America* book. *Ages 8 up.* **$1.50**

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FOR THE TEEN AGE

THE WHITE ROSE OF STUART. *By Lillian de la Torre. Illustrated by Douglas Gorsline. Nelson.* $2.50. As romantic as a Scottish ballad is this story of Flora MacDonald and her famous adventure with Charles Edward, the Young Pretender. Out of compassion, sharpened by her blazing belief in his cause, she gave succor to the enemy of the English king. What Flora did in disguising the prince as her serving woman, and assisting in his escape, amounted to treason. King George considered it such and she was imprisoned in the Tower of London. A colorful novel of love, adventure, and derring-do is woven from the appealing tale. The story takes pretty, brown-haired Flora beyond her place in history to her happy marriage and to her unhappy experience in the New World, where her sturdy Scotch conscience compelled her, this time, to loyalty to her king. While she has invented and embroidered, as is the novelist's privilege—she even hints of a wistful romance between Flora and Bonnie Prince Charlie—the author closely adheres to the well-known facts. The style, while flowery, suits the story well and its very real sense of time and place will please older girls who enjoy historical novels. The illustrations are a charming embellishment.

—L. G.

RUNNER IN THE SUN. *By D'Arcy McNickle. Illustrated by Allan Houser. Winston.* $2.75. The title of this book is derived from a long foot trip to the fabulous land of the Aztecs, made centuries before Columbus by an Indian boy in search of a hardier variety of maize, the Indians' staff of life. Previous to this event the reader is introduced to life in an ancient cliff city in the Southwest. Kivas, the religious ceremonies performed in them, and the many superstitious beliefs that ruled these people are background for friction between two different religious sects living in the city.

The author, a full-blooded Indian, now director of American Indian Development, has mixed mystery and history to the detriment of neither. The stylized illustrations also by an Indian are well suited to the text. A uniform bookjacket intrinsic to series —this is a Land of the Free title— may cost it some readers, but with proper introduction young people from twelve up should find it enjoyable reading. —LEARNED T. BULMAN.

DREAMBOATS FOR TRUDY. *By Mildred Lawrence. Illustrated by Robert Frankenberg. Harcourt, Brace.* $2.75. Girls in their teens will enjoy this story of Trudy Freeman's first trip to Europe with her mother, her new father, Mark, and his two children. Rambunctious Keith was ten and Brooke, like Trudy, fifteen; but Brooke's flair for clothes and her self-possession left Trudy discouraged and even, at times, resentful. Summer's end found a different Trudy. The silly verse with which she had begun the summer seemed no longer important:

To be talented, glamorous, sure and sleek,
That is my wish every day of the week.

Trudy's growing friendship with Brooke was a lot better than glamour and it was Mark himself who had discovered her interest in writing and had encouraged her to keep on trying. The travel background and the continual disappearance and reappearance of two boys met on shipboard with other puzzling happenings add zest to a story of genuine appeal.

—R. G.

SINGING AMONG STRANGERS. *By Mabel Leigh Hunt. Decorations by Irene Gibian. Lippincott.* $3. This is the moving story of a Latvian family and the experiences they had before they found a new home in America. It is especially the story of Astra as she matured through hardship and unhappiness into satisfactory womanhood. The family survives the various conquests of Latvia by Russians and Germans, their flight into Allied-held country, and their stay in a displaced persons' camp. Finally they are settled in Indiana and begin to make a new life for themselves. Through the story of this family, one senses the impact of war and conquest on a people. Despite the problems in the book, there are warmth and hope, courage and strength, and the quiet happiness of people who have kept not only their lives but their self-respect. Many Latvian customs are described and folk songs and stories given.

—F. L. S.

FLIGHT OF THE PEACOCK. *By Patrick O'Connor. Illustrated by Rus Anderson. Washburn.* $2.75. Sixteen-year-old Bill started out with $100 to be legitimately increased and returned to his father within a year as a test of his worthiness to inherit his father's business. Within two days he had lost his money to a confidence man and had been shanghaied aboard a battered, unseaworthy slaver. A hurricane, an experience with professional "wreckers" which only Bill and another seaman survive, a berth on the beautiful clipper *Peacock* headed for the China trade, and other adventures follow— but not with the unbelievable multi-

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plicity found in some sea stories for boys.

The atmosphere of the sea and of the daily life aboard a China clipper is well done. "Flight of the *Peacock*" will be enjoyed by junior-high-school readers who like adventure on the sea far away and long ago. —E. S.

THREE STUFFED OWLS. *By Keith Robertson. Illustrated by Jack Weaver. Viking.* $2.50. Two mysteries are solved in this story for older boys and girls. The minor one concerns a stolen bicycle; the more complicated one involves a lost man and smuggled diamonds. The sixteen-year-old detectives are not Dick Tracys, nor do they have the help of a Little Orphan Annie. They are normal boys, and though the mysteries are a little unusual, they are solved in a plausible manner. There are also some illuminating conversations on the subject of taxidermy which might arouse an interest in that subject. The style is smooth and the interest is sustained. —M. M.

THE WONDERFUL WINTER. *By Marchette Chute. Illustrated by Grace Golden. Dutton.* $3.00. Marchette Chute draws on her great knowledge of sixteenth-century England to tell this story of a boy who ran away and spent a winter with a family of London actors. Robin had no particular desire to be an actor, but as he attended the Theatre, met Mr. Shakespeare, and enjoyed his plays, he became interested. Before the season was over he was playing bit parts. Good feeling for family life, the excitement of the theatre, London and London crowds, and a corner-of-the-eye view of Shakespeare are in this book. Black-and-white illustrations support the story and mapped end-papers show locations of London landmarks important at this period. —F. L. S.

THE COLUMBUS CANNON. *By Herbert Best. Viking.* $2.50. In many respects the hero of this story is a 1908 Lanchester—an automobile to the uninitiated. Its ability to double for a truck saves a sugar-cane crop. The Lanchester is aided and abetted by Henrietta Sanders, her inventive and brainy brother, Archie, and their grandmother. Frequently and with much humor they come to the aid of Gil Perrine, an American boy attempting to rebuild a Jamaican plantation. He, meantime, is involved with underwater spearfishing, a hurricane, and a fifteenth-century cannon resting underwater.

Teen-age boys and girls will enjoy this story of the West Indies, but Best would do well to talk to an American teen-ager soon. They do not call an allowance a remittance nor do they say 'dash it' when they mean 'darn it' or something stronger. —L. T. B.

WHISTLE FOR A WIND, MAINE 1820. *By Elizabeth Ogilvie. Illustrated by Charles Hand Geer. Scribner's.* $3. This is one of the first books in the series The Strength of the Union. The idea behind this series is the portrayal of each state near or at the time of its entrance into the Union. The setting for this particular volume is Maine at the time of transition from district to state.

Jamie Barrett, who lives on an island off the coast of Maine, longs to go to sea and to the distant places of the world, but instead must stay at home. However, life is far from uneventful as he participates in the activities of the fishing village and helps clear up the problem of the wrecks on the reef. There is adventure for the boys and a touch of romance for the girls. Miss Ogilvie lives in Maine and brings warmth and understanding to her story. Mr. Geer's illustrations are in keeping with the spirit of the story. —N. J. D.

THE HOUSE NEXT DOOR. *By Virginia Sorensen. Illustrated by Lili Cassel.*

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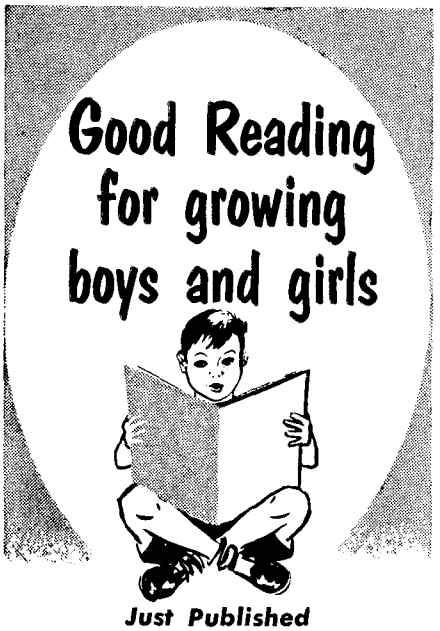

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Scribner's. $3. A fast-paced story of the latter days of the struggle of Utah Territory to achieve statehood. Sixteen-year-old Gerry McGill, born and raised in Virginia, goes West with her minister father to spend the summer of 1890 with her aunt in Salt Lake City. Eager to make new friends, undaunted by political or religious differences, fascinated by the color and drama of the conflict between the Gentiles and the Mormons, as reflected in the missionary zeal of Aunt Harriet and her editorials in *The Deliverance*, Gerry soon plays a role made more intriguing by the enforced clandestine nature of her new friendships. She quickly discovers that Millie and Kim Penrowe, of the family next door, are very like other young people of her own age, and she learns to understand and respect their Mormon beliefs. The story is told through the pages of her Journal, written with the candor and zest of youth. Despite Gerry's too adult perceptions at times, and a plot overloaded with information, the story does give a refreshing account of a too-little written about period. Older girls will approve of the implied romance. —E. A. G.

THIRD DAUGHTER. *By Allie D. Hennagin. Nelson.* $2.50. When the Connors realized that their worn-out horses could never make the last lap of the journey over the Cascades, seventeen-year-old Sarah knew that she was the logical one of the three daughters to help the family in the crisis. The Harlans had horses to spare and they needed a woman to help Mrs. Harlan run the inn they expected to establish. So Sarah saw her family and Ted Marshall, who had come to mean a great deal to her on the long journey from Missouri, go on to Willamette Valley with the Harlan team while she stayed in the lonely settlement.

Mrs. Hennagin has made of an old plot—even one involving intercepted letters—a story full of suspense. Sarah's experiences with the men who were determined to marry her and the young Englishman who was attracted to her but could not quite reconcile himself to her position as a "hired girl," the defection of Mr. Harlan when he, in turn, was in Sarah's debt, and the wholly satisfying conclusion, all set against authentic Oregon pioneer background, make an absorbing novel for the older girls. —R. H. V.

END ZONE. *By Jackson Scholz. Morrow.* $2.75. A blend of solid sports talk and action with a novel or timely subject as a plot and a dash of humor for seasoning is familiar fare from this author. The novelty this time is Jay McKay, a boy whose prime interests are science and inventing. His remark that it was a shame to mess up a fine school by getting it football crazy forces him to join the football team in self-defense.

There are the usual tough schedule, cocky know-it-all varsity man, hardpressed but honest coach, and last-minute wonder plays. Added, this time, is a revolving dummy-tackling machine and a sensational mechanical place-kicking shoe. Sports-minded boys of twelve and up find this good reading. —L. T. B.

AT SWORDS' POINTS. *By Norton Andre. Harcourt, Brace.* $3. Quinn Anders, in trying to discover the facts of his brother's murder, becomes involved in underground warfare in the Netherlands, an underground made up of the contacts in operation for sabotage and rescue work during World War II and still in existence to carry on the postwar conflict of ideologies.

Mystery, suspense, and action combine to make an exciting, well-written story of escape and rescue. There is no "writing down" to a juvenile level; its nineteen-year-old hero and its straightforward style will appeal to all boys over twelve. —E. S.

MAGGIE. *By Vivian Breck. Doubleday.* $2.75. The author of "High Trail" tells the story of an impulsive daughter in a well-to-do San Francisco family who falls in love three times in the course of a year, marries the third man, a British mining engineer, and travels to a Mexican wilderness with him. In an isolated mountain settlement she endures loneliness. The real test of her strength comes when she, in the absence of her husband, manages the mine alone and averts a rebellion among the Mexican workers. —E. W. P.

WITCH DOCTOR'S SON. *By Evelyn Sibley Lampman. Illustrated by Richard Bennett. Doubleday.* $2.75. The Oregon Territory, in the days when the Government was trying to bring the Indians together on reservations, is the setting for this story of a Rogue

---

EVELYN SIBLEY LAMPMAN is a wonderful example of state patriotism. She was born in Dallas, Oregon, went to Oregon State College, was educational director for the *Portland Oregonian* (NBC) Radio Station, her seven children's books have all been based on historical research about the Willamette Valley in Oregon, and she now lives in Portland with her daughters Linda and Anne. Mrs. Lampman has also won several national prizes for her radio scripts.

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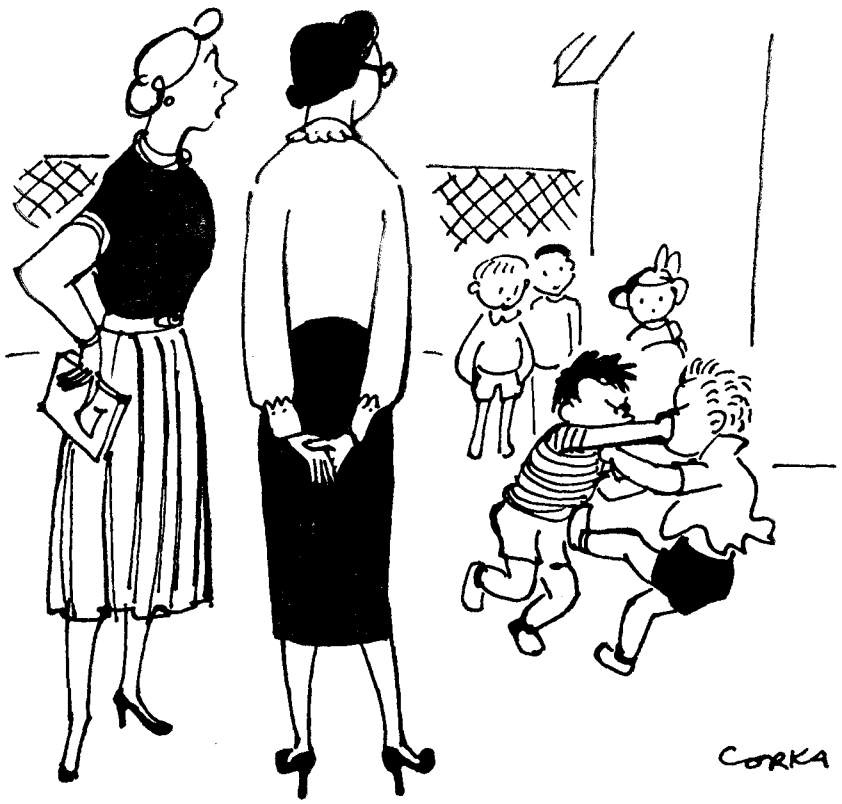


"Richard is an only child—and it's made him aggressive, rude, and selfish. Bobby has brothers and sisters—and the competition at home has made him turn out the same way."

River Indian boy. Captured by an enemy tribe and sold as a slave to the Yamhills, who were living near the site of the new reservation, Tom's only friends were a white boy and the men sent out by the Government to establish the reservation. After months of longing for his own people, their arrival only aggravated Tom's bitterness. They could not seem to forget his disgrace as a slave or the fact that, hard as he had tried, he had never found his Ta-mah'-na-wus, or guiding spirit. Tom was caught in the midst of trying to bridge the divergent viewpoints between white men and Indians, between his own and the other tribes, and his hopelessness of ever regaining his place among the proud Rogue Rivers.

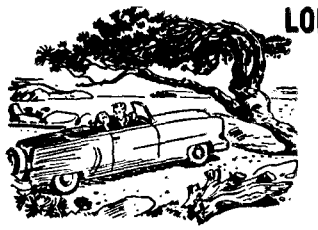
Many of the characters are drawn from history, and the story is full of exciting incidents which were a real part of the settlement of the West. Mrs. Lampman's unusual perception has brought to this story overtones and a sensitiveness of treatment which, with the good story-telling should make it of interest to a wide age range of young people.—R. H. V.

THE CUT OF HER JIB. *By Clara Nickerson Boden. Coward-McCann.* $3.50. When seventeen-year-old Faith Bassett applied for the teacher's job at little Cotuit in old Cape Cod the sea captain who hired her said he liked "the cut of her jib." The reader will feel the same way about this girl, a sturdy, lovable character who longed to sail the seas and visit all the far places the men saw on their whaling travels. She met and married her sailorman, waited for his return from many a long voyage, and as the book ends is about to accompany him on a trip around Cape Horn. Faith is actually the author's grandmother whose diaries and stories are the basis for the book. —L. M.

UNDERWATER ADVENTURE. *By Willard Price. John Day Co.* $2.75. Snorkel, aqualung, undersea sled, sea rifle, and Iron Man were new words to the average teen-ager and adult several years back. Now with books by such worthies as Costeau, Haas, and Crile, and with snorkles and masks appearing at many public beaches, explanation of them is unnecessary.

Hal and Roger and Hunt, of "Amazon Adventure" and "South Sea Adventure," again ride, or rather swim, the adventure trail. The South Seas is still the locale. An Oceanographic Institute expedition to study and capture life beneath the sea is their reason for using this new equipment.

The Tom Swiftian quality of the characters is not helped by references to earlier titles in the series and the reminder of a new one to come. However, the dangers and excitement experienced underwater will keep seventh graders, and up, happy. The excellent endpaper illustrations of an undersea sled and Iron Man, not re-



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By KEORA KONO and DOROTHY MULGRAVE. *Illustrated by Isami Kashiwagi.* Keo, the Hawaiian boy, meets strange adventures when he seeks the hidden village but gains new courage to save his peaceful people.
Ages 8-12. $2.50

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By DEE DUNSING. *Decorations by E. Harper-Johnson.* The Seminole War of 1836 leads a young woodsman on a trail of adventure from Fort Brooke to a down-river outpost under heavy attack. Ages 12-16. $2.50

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Detached Command

By ROBERT C. DuSOE. *Illustrated by Arthur Harper.* Midshipman Jonithan Amery encounters mutiny, piracy, and storms at sea. But this tale of our early navy also abounds with the humor and fun of a good sea story.
Ages 12-16. $2.75

Once the Mullah

By ALICE GEER KELSEY. *Illustrated by Kurt Werth.* As teacher, judge and priest, the Mullah is a remarkable man presenting a brand-new wealth of folklore full of laughter for American children. Ages 8-12. $2.50

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peated elsewhere in the book, will be lost in rebinding. —L. T. B.

THE RED CAR. *By Don Stanford. Decorations by George Tricoglou and Alan Hicks. Funk & Wagnalls.* $2.75. Hot rods and racers have been the subjects of recent juvenile car stories, but this author introduces a red MG and teen-age Hap Adams's involvement with it. When Hap discovers it in Frenchy's garage he knows he must own it in spite of parental disapproval and although it will mean two summer jobs and long hours working on its repair. As the story develops, interest in sport cars spreads to the younger set and even to the older more stable residents of the quiet Colorado town. The book ends with a thrilling supervised road race that leaves one clutching the wheel.

Teen-age boys will enjoy the mechanical detail and the well-plotted, fast-paced story which, fortunately, does not glorify the lawlessness and recklessness the rodders so often symbolize. —E. W. P.

THE SAN SEBASTIAN. *By Eilís Dillon. Illustrations by Victor Mays. Funk & Wagnalls.* $2.75. This is a book in the "Treasure Island" tradition, with the boy hero who tells the story, the good sea atmosphere, the exciting and mysterious happenings, and the colorful characters. Unlike "Treasure Island," however, it is contemporary Irish in setting and flavor. Adventure begins for Pat Hernon, who lives alone in a little coastal village in Connemara, when he discovers an odd-looking, abandoned brig floating near shore the morning after a storm. He rescues and hides it and soon must cope with various strange men, including a band of criminal whalers, who turn up in search of the ship. The style is pleasant, the village life and the village people are well portrayed, and Pat's adventures with a couple of exotic villains provide the kind of action and suspense younger teen-agers enjoy. —L. M.

THE RAINS WILL COME. *By Florence Crannell Means. Illustrated by Frank Kabotie. Houghton Mifflin.* $2.50. A somber note pervades Mrs. Means's new book about life in a Hopi Indian village seventy years ago. Lohmay, a Hopi boy just on the verge of manhood, is caught up emotionally in the anguish and physical suffering among his people during the great drought. His guilt feeling that his own deeds of irreverence towards the symbols of the Hopi religion have caused this disaster becomes an obsession. At last, in desperation, he insists on making a public confession. To his surprise and relief his sins sound very slight when he is permitted to recite them. It becomes evident, too, that other villagers have sins to confess. Everyone feels happier when Honwi, the village's religious leader, tells them that "it is good for us to let the evil out of our hearts."

In this beautifully written novel the author portrays vividly the mores of the Hopi people—their close-knit family life, their deep religious feeling and superstitions, and their ever-present sense of humor. However, this is not a happy book! Misfortunes parade in close formation across the pages, starvation is a grim, unwelcome guest in every home—and still the rains won't come! So much unhappiness in one book makes me wonder if the slight love theme and the Hopis' pathetically brave attempts to find some humor in everything are sufficient to sustain the interest of many young readers. We hope so, because the reading of this book is a rewarding, if somewhat saddening, experience. —A. B. M.

THE BUCKBOARD STRANGER. *By Stephen W. Meader. Illustrated by Paul Calle. Harcourt, Brace.* $2.75. Time and place are captured with remembered clarity in this first-rate mystery story, built upon an incident out of the author's own boyhood. The heroes are Chuck Randall and Barney Burke, two fourteen-year-old boys. Through their eyes we watch what happened in a sleepy New England backwater the summer the Texas gambler and his Negro servant came to town. The boys were usually on the edge of all the excitement and sometimes in the middle of it. The interest lies not only in the fast-paced sequence of events that led to the stranger's capture, but also in the sharply drawn pictures of the ordinary outdoor activities of boys growing up in America early in the century. —A. O'B. M.

List of Contributors

AUGUSTA BAKER, Supervisor of Storytelling, The New York Public Library.

LEARNED T. BULMAN, Head of Youth Service, East Orange Public Library.

MARIA CIMINO, Associate Librarian, Central Children's Room, The New York Public Library.

NANCY JANE DAY, Supervisor of Library Service, South Carolina State Department of Education.

HELEN FULLER, Supervisor, Work with Boys and Girls, Long Beach, California, Public Library.

RUTH GAGLIARDO, Director, Traveling Exhibits, Kansas State Teachers Association.

LEONE GARVEY, Supervisor, Boys and Girls Department, Berkeley, California, Public Library and Lecturer in Children's Literature, School of Librarianship, University of California.

ELIZABETH A. GROVES, Assistant Professor, School of Librarianship, University of Washington.

SARAH JONES, Chief Library Consultant, Georgia State Department of Education.

ROSEMARY LIVSEY, Director, Work with Children, Los Angeles, California, Public Library.

DELLA McGREGOR, Chief, Juvenile Division, St. Paul, Minnesota, Public Library.

ALICE BROOKS McGUIRE, Librarian, Casis School, Austin, Texas.

MARGARET MAHON, Children's Librarian, Greenville, South Carolina, Public Library.

LILLIAN MORRISON, Young People's Specialist, Office of Young People's Services, The New York Public Library.

AILEEN O'BRIEN MURPHY, Administrative Assistant, Office of Children's Services, The New York Public Library.

ELIZABETH NESBITT, Associate Dean, Library School, Carnegie Institute of Technology, Pittsburgh.

ESTHER WALLS PAPPY, Vocational Schools Specialist, Office of Young People's Services, The New York Public Library.

MILDRED PHIPPS, Supervisor, Work with Children, Pasadena, California, Public Library.

LUCILE W. RALEY, Consultant, Library Services, Public Schools, Waco, Texas.

NORMA RATHBUN, Chief, Work with Children, Milwaukee, Wisconsin, Public Library.

ELAINE SIMPSON, Secondary Schools Specialist, Office of Young People's Services, The New York Public Library.

EULALIE STEINMETZ ROSS, Television Specialist, Cincinnati, Ohio, Public Library.

RUTH HILL VIGUERS, Lecturer, School of Library Science, Simmons College, Boston.

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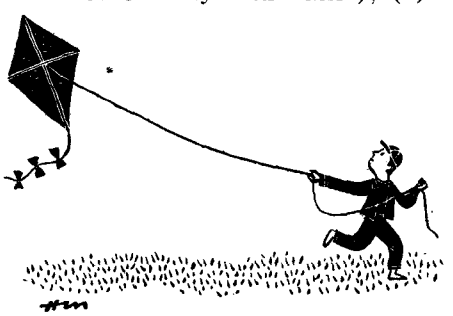
The Rise of Teen-Age Reading

Continued from page 89

a little love—nothing heavy but stories of girls who have dates. The adult novel with its theme of mature love is fortunately very boring to these girls who want young love. Our best teen-age stories keep these girls excited about reading and do them no harm until the day dawns when they eat of the tree of knowledge and ask for books that write of good and evil.

Dr. Carlsen of the University of Texas, in a recent article in the *English Journal*, has set forth another important use of the teen-age story. He points out that the teen-ager is bewildered—as we all know he is. Only a few short years ago he was the center of everyone's attention—a mere whimper from him brought his loved ones to his side, where they hovered until he was satisfied and happy again. He was the king of a little universe with devoted subjects on every hand. Suddenly, he is thrust into the world of adults where everyone expects him to go it alone. A whimper is disgraceful and he must satisfy his own needs or let them go unsatisfied. Of course, he is bewildered, though he makes every effort to leave the impression of blase self-assurance. As he goes about the task of establishing new relationships with his family and friends, he knows down deep in his heart that he needs a lot of help but doesn't know where to turn for it and hesitates to discuss his needs. He does not want to admit his shortcomings to his peers and he has no intention of exposing himself to ridiculing adults. Here the teen-age story is a godsend. Without asking any questions, by simply reading a story, he can learn: (1) how one may overcome self-consciousness (Cavanna's "Going on Sixteen"); (2) how to enter into the enchanted state of "dating" (Headley's "A Date for Diane," Stolz's "Ready or Not," Sellers's "Cross My Heart"); (3) how to distinguish between true and false values (Robinson's "Bright Island," Weber's "Meet the Malones," Davis's "Stand Fast and Reply," Goodin's "Take Care of My Little Girl"); (4) the charm of being oneself (Davis's "The Newcomer," Runbeck's "Pink Magic"); (5) how the teen-ager fits into the family and shares in its problems (Gray's "The Fair Adventure," Stolz's "Ready or Not" and "The Seagulls Woke Me," Lewiton's "The Divided Heart" and "A Cup of Courage" and DuJardin's "Wait for Marcy"); (6) a responsibility for social problems (Gerson's "Like a Sister" and DeLeeuw's "The Barred Road"); (7) an understanding of people in other countries (Huggins's "The Red Chair Waits," Hahn's "Francie," and Knight's "Top of the Mountain").

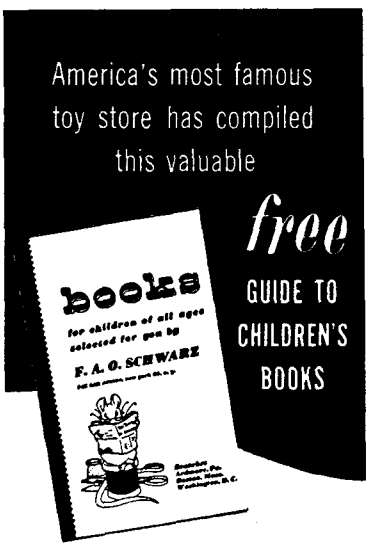


Most of the above stories are for girls. There is not space here to discuss stories for boys except to say that, while their sport and adventure stories are not always remarkable for their literary quality, they do place their emphasis on character and give the boy food for thought as well as an interesting story.

NOT all books written for teen-agers are worth buying. Some writers have a false smartness that smacks of the slick magazine. Some are too sweet and sentimental but the publishers have done a remarkable job of selection and most of the books have something to say and are as wholesome as oatmeal. Truly, they are not half as cheap as the Alger boys, "Grace Darling," and our second-rate books.

It has been argued that if these books were not available the better books would be read. It is possible that the children of the literary classes may be wooed temporarily from better reading but if they have been taught to love the best books the reading of teen-age stories will be only a temporary phase and who knows but that these children of the literate may also need a little help in adjusting to the adult world? Certainly up to the past twenty years the best books had the field to themselves and the general public could not, by any shade of the imagination, have been called well read. Twenty years ago people traveling on subways, buses, and trains read either nothing or pulp magazines. To read a respectable book made one stand out like a sore thumb. Today, the conspicuous reader is the one reading a pulp magazine. To be sure, teen-age stories are not responsible for this but it cannot be said that when the best books had the field to themselves the level of reading was higher.

Despite any defense made of teen-age novels, all those who produce or circulate them know they are thin fare from a literary point of view. They all agree that they are not ends in themselves but are intended as tools in the development of the reader. To the indifferent reader they teach the joy and excitement of reading; they supply reading matter to the accelerated young reader of undeveloped emotions until he can respond to adult books; they teach the bewildered teen-ager to be at home in his world and point him to *better* books. Young people's collections in many large public libraries are made up of 20 per cent teen-age stories and 80 per cent adult books. Libraries are attempting to introduce adult reading to teen-agers, using the teen-age story as the valuable tool it is. The trained young people's librarian seldom fails to observe the signs of maturity in her readers and can testify that many a girl who once read "Sue Barton, Student Nurse" is today reading Tolstoy and Paton.



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Children Do Read

Continued from page 66

tacular progress, too. The Junior Literary Guild, now celebrating its twenty-fifth anniversary, reports a 15 per cent membership increase in the last five years. Yet in that period at least four new children's book clubs were launched. In the last two years Young Readers of America, a subsidiary of the Book-of-the-Month Club, has distributed each month an average of more than 60,000 children's books to its members.

The Teen Age Book Club, distributors of twenty-five- and thirty-five-cent Pocketbooks to youngsters, enrolled through clubs in their schools, put their 1953-54 membership at 525,000, with each child buying between four and five books during the school year. This is more than double the number of TAB Club books sold in 1949.

Such phenomenal growth in the sale of children's books is not simply the result of high-powered salesmanship on the part of publishers and distributors. Certainly a good measure of it is due to the approach that many of our modern schools are making to children's reading and children's books. Thirty years ago every child in a class was reading from the same book at the same time regardless of varied interests and reading ability. Studying history or geography or science meant page-by-page progress through a single textbook although the simple limitations of space might mean either the omission or compression of significant information. Each grade was given a small list of required or recommended library books, and every month each child was expected to read one of these books and hand in a written report on the book. In some schools the same practices are going on today.

But in a growing number of schools the emphasis is on reading widely for information and for pleasure. The youngster whose uncle's house was in the path of the hurricane wants to know more about hurricanes than his science textbook can tell him. So he is encouraged to read supplementary books about the weather where he will find weather maps and temperature charts to deepen his understanding of the more detailed explanation of how a hurricane works.

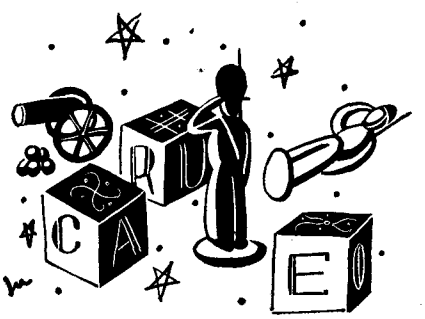
The fifth-grade teacher of American history is using the textbook as a sort of road map or guide. In addition, her pupils are exploring every byway they can find in related fiction, biography, nonfiction, poetry, and even recorded dramatizations of historical incidents. The episode that was recounted on a single page of the textbook may be the subject for an entire children's book where the rich detail and dramatic incidents make the event far more exciting and significant in the child's mind.

With this encouragement to explore a wide range of books children develop real satisfaction in reading. They learn to read widely and critically; they read because they see there is adventure in reading and because it is a pleasure to be reading about the things they are most interested in.

Under a reading program of this sort practically every classroom has at least a few children's trade books to supplement the textbooks. Many classes have a real classroom library or, better still, an important share in the school library. Where there is no school library a shelful of books is frequently borrowed.

Everything indicates that this broad approach to reading through many books is on the increase in American schools. Certainly school libraries have made tremendous growth in number and in the amount of money spent for children's books. In 1942 the U.S. Office of Education estimated school library expenditures for books and periodicals at just over four million dollars. For 1949 the *Library Journal* estimated the figure was eight million dollars. And for 1953 the estimate was $20 million spent by school libraries for books and periodicals alone. (The same source reported public libraries spent $23.7 million in 1953 for books and periodicals, both adult and juvenile.)

IF you could follow the day-to-day activities of a group of children who are being taught to read widely in a variety of books and who have a live school library you would see what this means in terms of individual children and their reading habits. One such class in the public schools of Manhasset, New York, had the same teacher for fifth and sixth grades. In that period the teacher kept a record of the different books that were reported on by the twenty-six children who remained in her group both years.



Neither the teacher nor the children were surprised that they had read and reported on 444 different books in the two years, with many titles read by a dozen or more children. The books they read ranged in difficulty from "Billy and Betsy" to "Annapurna" and "The Sea Around Us." In fact, the same child would swing from a very simple elementary-school book to a rather sophisticated adult book and then perhaps to a favorite horse story.

It would be unrealistic to talk about children's reading without facing up to the familiar question: "Why do we hear so much about remedial reading nowadays if children can and do read?" In the question there is an implied comparison with an earlier day when remedial reading as a term was unheard of and when reading clinics were a rarity.

Twenty-five years ago the child who was not reading up to the standard set for his grade was held back to repeat the grade—and, incidentally, to read the same primer a second time with a younger group. If after the second try he was still not up to standard he was held back to do that grade and that reader a third time. Only if you have tried to teach a small group of repeaters held back to become a part of a class of alert younger children can you realize the difficulties for all concerned. Yet forcing children to repeat a grade was one way of trying to give the child instruction on the level at which he could take it.

Now in a great many schools such youngsters are kept with their age group but receive individual instruction at their own level of achievement. Thus the sixth-grader who is still reading at a fifth-grade level goes on to the seventh grade with his classmates and is given special or remedial reading instruction to help him make the greatest progress he is capable of. He is getting special help because we want him to remain in school and get everything he can out of his schooling. To be sure he is a remedial reading case. If he were held back as in earlier days he would still need special or remedial reading instruction and would suffer from being the misfit among younger children.

Twenty-five years ago you seldom heard of a high-school student who couldn't read. You *did* hear of many who failed history or science or geometry. When the teacher tried to help such a "failure" individually she would usually find he didn't understand what he had read. But she listed him as a science or history or geometry failure, not a reading failure. Now, when a pupil seems to fail

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to comprehend the subject matter we wonder first of all whether he understands what he has read. If he doesn't get meaning from his reading we say he needs special help in reading. Then when he can read we know that he is likely to improve in the subject matter content of his classes. We are providing special reading instruction so he can get along in the science and history class.

Probably no segment of the education program has been the subject of so much research as children's reading. Recently a number of investigations have brought the parents and the home into the spotlight along with the teacher and the school. As might be expected, it has been found that in general "reading children" come from homes where there are "reading parents." First-graders who are obviously impatient to get on with reading are usually from homes where parents read to the children, where children have storybooks of their own, and where they have been encouraged to talk things over and raise questions in the family group. Frequently those who make a slow start have not been read to and have not had books to look at and to explore. Youngsters in the intermediate grades—the nine-, ten-, and eleven-year-olds—read more widely and with greater satisfaction when books are readily available and in goodly assortment.

Yet when you talk to parents a surprisingly large number express amazement that their own attitudes toward reading and their own activities may have some influence on Junior's reading. Because of this situation a great many boards of education are attempting to bring parents into the children's reading program through conferences with teachers, discussion groups, letters and leaflets to the home, and, in Indianapolis, through a twelve-week television series on children's reading. With such a public-relations program underway, parents' interest in their children's reading seems likely to increase. And with more and more schools moving from the goose-step reading of one book to individual reading of many books it seems likely that there will be more school libraries with more and more books and more book clubs with more and more members. The trend in that direction is already underway.

But this is only a start. There are still thousands and thousands of schools with no means by which to encourage children to read widely and to enjoy reading. There are still millions of homes with no books for the children—or the adults—to read. The achievements so far are only a beginning.

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(Continued from page 97)

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By Doris Nash Wortman

DEFINITIONS	WORDS
A. Eskimo boot to be worn over several pairs of socks.	131 60 115 126 87 92
B. Process of making balanced.	108 96 29 127 89 151 51 48
C. Soft, thin sheet, esp. of animal or vegetable origin.	162 68 33 154 47 62 13 36
D. Said of anything away from the front of a ship (3 wds.).	124 102 83 49 182 37 45 2 80
E. Equilateral parallelogram with oblique angles.	56 175 105 3 111
F. The utterance of one yawning (comp.).	22 6 121 46
G. Sweetish exudate of certain European ash trees, used medicinally.	167 55 118 144 12
H. Painter of the famous "September Morn" (1869-1937).	59 9 95 28 40 64
I. French statesman who escaped from Prussian-besieged Paris by balloon, Oct., 1870.	159 150 38 132 44 120 30 91
J. Colloq. for lacking restraints (3 wds.).	125 148 41 72 53 104 164 143 114 93
K. Syrian captain cured of leprosy by Elisha (Bible).	109 74 84 90 158 52
L. Roman road.	42 184 189 170
M. One of the "seven deadly sins."	145 160 155 191 185 133 21 173
N. One of the "seven deadly sins."	15 187 86 169 137

DEFINITIONS	WORDS
O. One of the "seven deadly sins."	61 85 1 8
P. Gay Andalusian dance with castanets.	123 180 138 14 97 77 24 176
Q. The simplest rudiments; A B C's.	20 129 17 139 113 140 98 69
R. Softly bright.	142 116 179 103 153 163 174
S. Adorn with rich ornamentation.	18 149 168 101 35 31
T. Home of the early-19th-cent. "theology" called Taylorism.	7 25 188 70 186 43 141 152
U. Extremely dangerous.	107 193 94 54 71 78 117 177 166
V. Name formerly given to the diamond because of its hardness.	183 119 172 135 190 39 57
W. What occupied those rich meadows in "Barbara Frietchie" (3 wds.).	194 79 23 146 82 134 65 157 63 181
X. One of the "seven deadly sins."	128 26 147 171 99
Y. Fatuous.	58 67 136 100 34
Z. One of the "seven deadly sins."	110 19 165 76
Z^1. One of the "seven deadly sins."	11 32 75 4 156 130 161 10 81 27 178 88
Z^2. Anything merely temporary.	73 16 192 66 5 122 112 50 106

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.

Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

■	1 O	2 D	3 E	4 Z^1	■	5 Z^2	6 F	7 T	8 O	9 H	10 Z^1	■	11 Z^1	12 G	13 C	■								
14 P	15 N	16 Z^2	17 Q	18 S	19 Z	■	20 Q	21 M	22 F	23 W	24 P	25 T	26 X	27 Z^1	■	28 H								
29 B	30 I	■	31 S	32 Z^1	33 C	34 Y	■	35 S	36 C	37 D	38 I	■	39 V	40 H	41 J	42 L								
43 T	44 I	—	45 D	46 F	47 C	48 B	■	49 D	50 Z^2	■	51 B	52 K	53 J	■	54 U	55 G								
56 E	57 V	58 Y	59 H	60 A	61 O	62 C	63 W	■	64 H	65 W	66 Z^2	67 Y	68 C	■	69 Q	70 T								
71 U	■	72 J	73 Z^2	74 K	75 Z^1	76 Z	■	77 P	78 U	79 W	80 D	81 Z^1	■	82 W	83 D	■								
84 K	85 O	86 N	87 A	88 Z^1	89 B	■	90 K	91 I	92 A	93 J	94 U	■	95 H	■	96 B	97 P								
98 Q	99 X	100 Y	■	101 S	102 D	■	103 R	104 J	105 E	106 Z^2	107 U	108 B	■	109 K	110 Z	111 E								
112 Z^2	113 Q	114 J	115 A	116 R	■	117 U	118 G	119 V	■	120 I	121 F	122 Z^2	■	123 P	124 D	125 J								
126 A	■	127 B	128 X	129 Q	130 Z^1	131 A	132 I	■	133 M	134 W	■	135 V	136 Y	137 N	138 P	139 Q								
■	140 Q	141 T	142 R	143 J	144 G	145 M	146 W	■	147 X	148 J	■	149 S	150 I	151 B	152 T	153 R								
■	154 C	155 M	156 Z^1	■	157 W	■	158 K	■	159 I	160 M	161 Z^1	162 C	■	163 R	164 J	165 Z								
166 U	167 G	168 S	169 N	170 L	■	171 X	172 V	173 M	■	174 R	175 E	176 P	177 U	178 Z^1	■	179 R								
180 P	181 W	182 D	183 V	184 L	185 M	186 T	187 N	■	188 T	189 L	190 V	191 M	192 Z^2	193 U	194 W	■								

Solution of last week's Double-Crostic will be found on page 63 of this issue.

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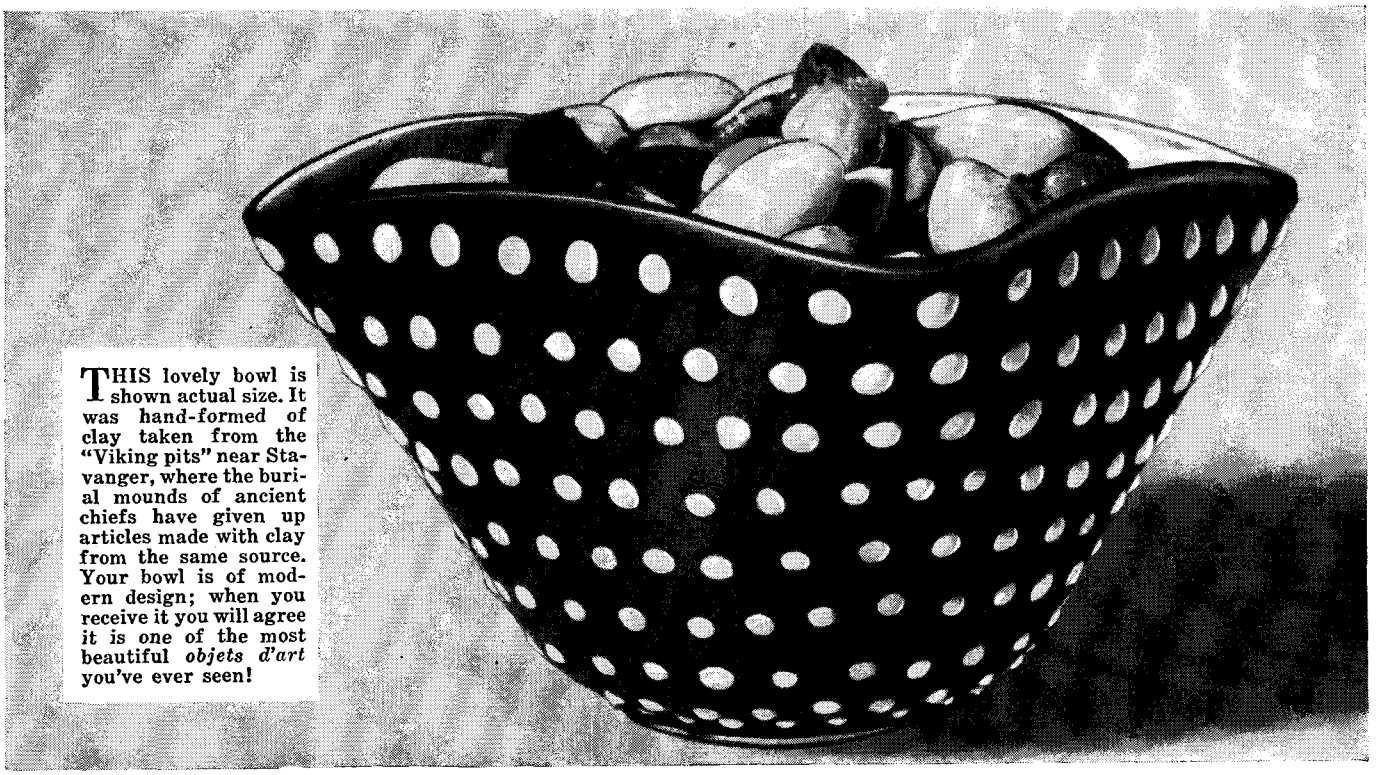

THIS lovely bowl is shown actual size. It was hand-formed of clay taken from the "Viking pits" near Stavanger, where the burial mounds of ancient chiefs have given up articles made with clay from the same source. Your bowl is of modern design; when you receive it you will agree it is one of the most beautiful *objets d'art* you've ever seen!

FREE

THIS HANDSOME CERAMIC "VIKING" BOWL

SENT TO YOU FROM STAVANGER, NORWAY
POSTPAID, DUTY-FREE

AS A GIFT TO NEW MEMBERS OF THE

Around-the-World Shoppers Club

You'll delight in having in your home this fine memento from the land of the magnificent men who sailed their tiny ships into strange seas.

Around-the-World Shoppers Club, Dept. 424-V
71 Concord St., Newark 5, N. J.

Please send me the ceramic "Viking" bowl from Stavanger, Norway, FREE and enroll me as a member of the Around-the-World Shoppers Club. Start regular monthly shipments of the Club's selection of foreign merchandise direct to me from countries of origin; bill me as follows, with the understanding that I may cancel at any time:

○ Check here if this is a request for a renewal or reinstatement of your membership so we can avoid duplicating countries.

- ☐ **$ 5.00 every 2 months** *(2 gifts at $2.50 each)*
- ☐ **9.00 every 4 months** *(4 gifts at $2.25 each)*
- ☐ **12.00 every 6 months** *(6 gifts at $2.00 each)*
- ☐ **22.00 every 12 months** *(12 gifts at $1.83 each)*

☐ Check here if you are enclosing your remittance now. Satisfaction guaranteed.

Name.....
(Please Print)

Address.....

City.....Zone....State.....

(NOTE: All shipments come to you postpaid and duty free. However, the U. S. Post Office Dept. charges a service fee of 15c for delivering foreign packages; collected by your postman and cannot be prepaid.)

CANADA: 2 mos., $5.50; 4 mos., $10.50; 6 mos., $14.00; 12 mos., $26.00. Delivered to your home without payment of additional duty or postage.

Address: 971 St. Timothy St., Montreal 24, Que.

TO demonstrate the *quality* and *value* of Around-the-World Shoppers Club gifts, we will send you this unusual "Viking" bowl FREE! Use it for a nut dish, for a special ash tray, or as a wonderful decorative article for any room in the house!

Beautiful Gifts From the World Over!

Wouldn't you like to go shopping around the globe with a traveller who knows where the *finest merchandise* and *biggest bargains* are? Wouldn't you like to visit distant lands, shop for exquisite gifts in exotic bazaars, watch native craftsmen create beautiful things with their ancient skills? Best of all — wouldn't you like to make your home a "show place" with the exciting gifts you've purchased — values as much as *double* what you are asked to pay for them.?

A Thrilling Surprise Gift Sent To You Every Month For As Little As $1.83 Each!

To introduce you to the thrills and enjoyment of shopping abroad, let us send you this beautiful ceramic bowl from Norway without charge. Then, as a member of the Around-the-World Shoppers Club, each month you will receive a surprise package sent to you *direct from a different foreign country—postpaid and duty-free*— and with it will come a colorful brochure telling the story of your gift and adding even more glamour to your shipment!

SEND NO MONEY — JUST THE COUPON!

So—come aboard our magic carpet! Send no money now; just mail the coupon and specify the membership plan you choose. We will enroll you and bill you as follows until you decide to cancel: $5 every 2 months, $9 every 4 months, $12 every 6 months or $22 every 12 months. You can cancel at any time.

Furthermore, if you are not captivated by the first Around-the-World Shoppers Club gift selection sent to your home, keep it as well as the "Viking" bowl and receive a full refund. Mail the coupon *now* while this gift from Norway is being offered FREE!

GIFT MEMBERSHIPS

If you wish to give Memberships as gifts, use a separate sheet, specify term of membership, and attach to the coupon so we may know your friends are entitled to the Viking bowl as an *extra* gift.

NOTE: The gifts are shipped directly to you from points of origin all over the world, prepaid. Thus, you become an importer without any of the headaches which usually attend importations. We guarantee that the gifts will be delivered to you without damage and that they will be worth much more than the price you pay.

READ WHAT MEMBERS SAY ABOUT THE CLUB!

"I must tell you how thrilled I am with the gifts I have received. They are exquisite and a joy to own. My membership is worth every penny it cost."
A.H.O., *Indianapolis, Ind.*

"When the mailman brings my exciting packages with foreign stamps on them, I become as excited as a child on Christmas. I am never disappointed."
S.E., *Milwaukee, Wisc.*

"My gifts are lovely and unusual. They all came carefully packed and in good condition. I am grateful to you for your kindness and courtesy."
B.A.P., *Ann Arbor, Mich.*

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